February 17, 1962

Mr. William C. Murray, President
Munson-Williams-Proctor Institute
310 Genesee Street
Utica 4, New York

Dear Bill:

Thank you for your letter containing the news that NUAGE by Tseng Yu-Ho had been approved by the committee. The artist will be delighted, as I am, to be included in the Munson-Williams-Proctor collection. The invoice you requested is now enclosed.

May I offer my congratulations on your recent appointment of a new director?

Best regards.

Sincerely yours,

SCH:gs
enclosures

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [redacted]
SWift 7-0000

February 15, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

You were good enough to send on approval the watercolor collage, NUAGE, 1961 by Tseng Yu-Ho, under shipping notice No. 6691. I am very happy to let you know that our Trustees have unanimously approved its purchase at a price of $1200, less 10%, and we will be glad to receive your invoice for it.

With kind regards,

Sincerely,

William C. Murray, President

WCM:mcf

KILBRIDE-BRADLEY ART GALLERY

68 South Tenth Street
Minneapolis 3, Minnesota
Telephone: Federal 6-0252

February 16, 1962

Downtown Gallery
52 East 51st St.
New York, New York

Gentlemen:

Recently a customer inquired about the availability of Georgia O'Keefe prints and drawings. He specified that there must be some color in the work.

If you have such a print or drawing, and are interested in this type of sale, please advise us as to size, price and sale conditions.

Very truly yours,
Byron M Bradley
Byron M. Bradley

2

February 16, 1962

Please have ready for our fall on TUESDAY, FEBRUARY 20TH, the following 5 paintings, for inclusion in a shipment to the Santa Barbara Museum:

- DAVIS: Hightstown Turn-Off
- DOVE: At the End of the Pond
- O'KEEFFE: Hill, Steeem and Moon
- RATTNER: Standing Figure
- WEBER: The Model

P.U. 2/20 gp

W.S.BUDWORTH & SON,INC.

Allan L. Daniel
205 E. 78
Apt 3K

February 17, 1962

Mr. Allan L. Daniel
205 East 78th Street
New York, New York

Dear Mr. Daniel:

I am so sorry about the delay in connection with your FALL RIVER BOY. Our restorer has been tied up with previous work. Thus we all have to be patient, but I expect it early in the week and will let you know promptly.

Sincerely yours,

EGH:gs

February 17, 1962

Mr. Malcolm E. Lein, Director
St. Paul Gallery
476 Summit Avenue
St. Paul 2, Minnesota

Dear Mr. Lein:

When I returned from a trip I found that the Stuart Davis ink drawing entitled STILL LIFE had been shipped to us collect from Pensacola, Florida with a charge of $6.44. Also on opening the package we found that the frame was badly damaged. Someone had placed masking tape right over the silver, detaching much of it, and also screw eyes and wire were retained. There are also a number of scratches on the frame evidently caused by having screw eyes and wire on a facing picture. I would suggest therefore that you report this to your insurance company so that we may have a new frame made for the drawing.

Since this is the only item from the consignment that has been returned I wonder whether an error had been made in shipping all the others that we did not want to have included in the circuit. Won't you please check and let me know promptly? I will be most grateful.

Sincerely yours,

EGH:gs
enclosure

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

risk involved in shipping, storing, installing, and re-shipping and as I have said please don't feel that I consider myself an expert because I am only telling you from my own experience what I have paid. As you well know, all figures change when furniture is auctioned.

I am hoping to get to the Philadelphia show but at the moment I am awfully busy here as the meeting house is now actually in the process of being moved. The foundation is in, the foundation stones are in place, and we expect the first of nine sections of the building to be moved at any time, weather permitting.

May I say again how pleased I was to have met you last fall and how much I appreciated the time you spent with me discussing the Shaker project. I hope what I have said can be of some help to you and Mr. Sheeler whom I also hope to meet one day. With very kind regards,

Sincerely yours,

Mrs. Lawrence K. Miller
President

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

abm/ec

February 22, 1962

Mr. Allan D. Emil
660 Madison Avenue
New York 21, New York

Dear Allan:

What with several trips away from the gallery and the accumulation of work when I returned, I did not get a chance to check into the Folk Art painting referred to in your letter of February 27th (I just realized that today is the 22nd, but the letter does carry the date I cited).

I traced W-3, WOMAN IN PROFILE, and find that we sold it in January, 1951 to a Mr. Vogel who died five or six years later, and also discovered that this painting was sold at Parke-Bernet on March 8th, 1957.

While it is a very handsome example of the period, I am now more interested in reducing my inventory in this field than in making acquisitions except for an occasional "masterpiece". I have reached the period where I want to reduce my responsibilities.

If you would like to have a valuation, here it is:

WOMAN IN PROFILE c.1830 pastel on paper 14x19" $750.

Since it is not a contemporary painting I would not be unhappy if you placed it in an auction. With the accelerated interest in Folk Art particularly since the exhibition of the Garbisch Collection at the Metropolitan Museum and now on circuit, this painting should do well.

Best regards.

Sincerely yours,

BGH:gs

MEMBERS AS OF NOVEMBER 1, 1962

Alan Gallery
Babcock Galleries
Grace Borgenicht Gallery
Leo Castelli Gallery
Galerie Chalette
Peter H. Deitsch
Tibor De Nagy Gallery
Downtown Gallery
Durlacher Bros.
Duveen Brothers, Inc.
Andre Emmerich Gallery
Fairweather-Hardin Gallery, Chicago
F.A.R. Gallery
Rose Fried Gallery
Otto Gerson Gallery
Stephen Hahn Gallery
Martha Jackson Gallery
Sidney Janis Gallery
Kennedy Galleries
Samuel M. Kootz Gallery
Kraushaar Galleries
Felix Landau Gallery, Los Angeles
Pierre Matisse Gallery
Midtown Galleries
Milch Gallery
Betty Parsons Gallery
Peridot Gallery
Perls Galleries
Frank Perls Gallery, Beverly Hills
Poindexter Gallery
Rehn Gallery
Paul Rosenberg & Co.
Saidenberg Gallery
Bertha Schaefer Gallery
E. & A. Silberman Galleries
Stable Gallery
E. V. Thaw & Co., Inc.
Catherine Viviano Gallery
Maynard Walker Gallery
Willard Gallery
Howard Wise Gallery
Zabriskie Gallery

All members located in New York City except where otherwise indicated.

John S. Hilson
120 Broadway
New York 5, N. Y.

February 23, 1962

Mrs. Edith Helpert
Downton Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Several weeks ago you were nice enough to say that if I ever went to Hawaii you might be able to arrange an appointment with Tseng Yu Ho. Unfortunately, this does not seem to be on my agenda, but my mother, Mrs. Edwin Hilson, is planning to be in Honolulu on April 14th, 15th and 16th, and would very much like to meet Tseng Yu Ho if it could be arranged.

Thanks very much.

Sincerely,

John S. Hilson

JSH:rmb

February 27, 1962

Mr. Alfred Barr
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Alfred:

For a special exhibition I am organizing I should very much like to borrow several paintings from your permanent collection:

Davis LUCKY STRIKE 1921

Demuth STAIRS, PROVINCETOWN

Spencer CITY WALLS 1921

The dates of the exhibition are March 19th to April 7th.

I have been fortunate in obtaining loans from various museums and collectors, but am desperately in need of the three paintings from the Museum of Modern Art and especially so the Spencer as paintings of that date are extremely limited and this is a most important example. I certainly hope that you can arrange to help me in this matter. Many thanks.

Best regards.

Sincerely yours,

EHHsgs

Via WESTERN UNION

Via WESTERN UNION CABLES

R0194 TAS5 ZL LONDON 26 20 438PM

CRN-TWO

1962 FEB 20 PM 6 01

LT DOWNTOWN GALLERY

32 EAST 51 STREET

NEWYORKUSA

NO REPLY LETTER 8 FEBRUARY IS SHAHN EXHIBITION

OK FOR APRIL STOP URGENT REMEMBER CUSTOMS

FORMALITITES

LEICESTER GALLERIES.

(8)

February 24, 1962

Mr. Kenneth Tynan
c/o SHOW
P.O. Box 57
Philadelphia 5, Pennsylvania

Dear Mr. Tynan:

In a recent prospectus I received from the subscription department of SHOW I learned that you are writing "an illuminating portrait of Chaplin today", and it occurred to me that you might be interested in the fact that Robert Osborn has painted a series of about fifteen impressions of Chaplin including one entitled "Charles Chaplin Signing the Pavement of Hollywood".

This seems to fit in with your theme ideally. A catalogue of his exhibition which opens next week is now enclosed together with a publicity release which explains the artist's approach, etc.

On Monday, February 26th, a reception for the artist will be held at the gallery from five to seven p.m., and if you are in New York we should be very happy to have you as our guest and to meet Robert Osborn, as well as to see the paintings I refer to.

I look forward to meeting you on that occasion.

Sincerely yours,

HDEtgs
enclosures

Mrs. Edith Halpert

February 28, 1962

Thank you again for everything and I hope you can visit the coast again soon.

Sincerely,

Helen

Helen Heninger

P.S.: If there are any available small Arthur Dove's paintings, just a reminder, we would like some.

SINCE 1861 | 250 POST STREET • SAN FRANCISCO 8 • CALIFORNIA • U.S.A. • YUKON 2-1616 • CABLE ADDRESS • PALETTE

32

February 23, 1962

Mr. L. M. Schwarzkopf,
110 East 42nd Street
New York 17, New York

Dear Mr. Schwarzkopf:

After receiving the new estimates I suppose it would be just as well to go back to the G. M. Ketcham Corp. whose representative Arthur T. Gemat gave me a figure of $175. for 11C in velvet.

But nothing can be done of course until the plumber and the tile man complete the job. I cannot understand the former and the many problems he encountered or engendered since Glashow has always been efficient in the past. The installation of new sections certainly should not have reduced the pressure on the 3rd and 4th floors. The intention was to activate it rather than the contrary. The fact that he has to return time and again for such a simple matter as a faucet drip seems preposterous to me. Isn't it possible to get this thing expedited so that the tiles can be installed as well as the shower enclosure and so that I can get going on the 4th floor apartment without further ado? I am really very eager to get this place into livable condition and cannot start painting the 3rd floor until I am all set on the fourth.

I would be most grateful for any pressure you can exert in this connection.

Sincerely yours,

EOH:gs

802 Lincoln Way West
Mishawaka, Indiana

February 19, 1962

Mrs. Edith G. Halpert,
Director, The Downtown Gallery,
32 East 51st Street,
New York City.

Dear Mrs. Halpert:

I was pleased to receive your letter regarding the Harnett painting but it was a little disconcerting to learn that you too are interested in buying it.

When I did not receive a reply to my letter of January 8, I decided you were not interested and I wrote a similar letter to several New York dealers who had been recommended to me, but instead of giving me the information I was seeking, they are interested in buying it. I have had several telephone calls and each one wants me to send the painting to him, intimating that he will pay more than anyone else.

I finally decided, since everyone who is interested in buying it seems to be perfectly familiar with it, the only way for me to handle the sale is to ask each one to state what the maximum is that he would be willing to pay for it. So today I have written a letter to each one to that effect.

I hope you will understand my position. I don't suppose anyone wants to pay the maximum for anything, although I think we usually have a limit in mind. I am sorry to have to handle it this way but I can think of no other way, under the circumstances.

If you care to make a bid I shall be glad to hear from you.

Very truly yours,

Marie L. Prahl.

PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

February 14, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of January 26.

I did truly enjoy the exhibition of Tseng Yu-Ho but I am afraid my comments on the two paintings were perhaps a bit over interpreted. While I would have liked to buy them very much or consider them for purchase, I am afraid that our nonexistent funds prevent my thoughts from being other than wishful thinking. Therefore, please do not put any strings upon either NUAGE or RHAPSODY IN BLUE.

I really did not mean to cause any embarrassment or confusion by repeating your facetious remark. Please forgive me. I shall forget it and I shall try to make amends by spending a long and I am sure an enjoyable afternoon with you in the Gallery at a mutually convenient time.

Sincerely yours,

Henry G. Gardiner

HENRY G. GARDINER
Assistant Curator
of Paintings

HGG/AD

PO 4 [illegible] + send parts limited ok. 90

Telephone POplar 5-0500 • Cable PHILMUSE
RODIN MUSEUM • PARKWAY AT 22nd STREET

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 3-1877

Frank T. Howard, *President* Alfred Zantzinger, *Vice President* C. Newbold Taylor, *Treasurer*
Joseph T. Fraser, Jr., *Director and Secretary*

February 26, 1962

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

I am sorry it has taken so long to complete the deal on Bill's Puma. Actually, the situation was cleared directly after my talk with you and Bill on the telephone.

Authority was placed in the hands of a committee. It so happened that the chairman of that committee, even having been advised of your generous deduction, left the city for a holiday in the Islands without writing the settling letter. Subsequently, another member of the committee was delayed in supplying the letter of authority, and so on, and so on. I presently have a copy of a letter, dated February 20th, and written by the Executive Secretary to the Treasurer, asking that a check be drawn to the Academy's account. I trust, then, that we will not have to wait very much longer, and I shall try today to see if I can't get the required action. At any rate, I have every assurance that this transaction will be completed and, of course, I will take tremendous satisfaction in seeing this handsome Zorach stay in Philadelphia. Expect, then, to hear from me again in a day or two.

I send my best.

Cordially,

Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

Private
No. E
Lots

531 E. Eastwood
Marshall, Mo.
Feb. 20, 1962

Downtown Gallery
New York, N.Y.

Sirs:

Do you have any paintings — by Alfred Montgomery? I am particularly interested in securing one — a stillife with corn — and I would consider a landscape.

If you do not have one at this time — have you ever had any paintings by him?

Do you have any other stiel

MEMBERS AS OF NOVEMBER 1, 1962

Alan Gallery
Babcock Galleries
Grace Borgenicht Gallery
Leo Castelli Gallery
Galerie Chalette
Peter H. Deitsch
Tibor De Nagy Gallery
Downtown Gallery
Durlacher Bros.
Duveen Brothers, Inc.
Andre Emmerich Gallery
Fairweather-Hardin Gallery, Chicago
F.A.R. Gallery
Rose Fried Gallery
Otto Gerson Gallery
Stephen Hahn Gallery
Martha Jackson Gallery
Sidney Janis Gallery
Kennedy Galleries
Samuel M. Kootz Gallery
Kraushaar Galleries
Felix Landau Gallery, Los Angeles
Pierre Matisse Gallery
Midtown Galleries
Milch Gallery
Betty Parsons Gallery
Peridot Gallery
Paris Galleries
Frank Perls Gallery, Beverly Hills
Poindexter Gallery
Rehn Gallery
Paul Rosenberg & Co.
Saidenberg Gallery
Bertha Schaefer Gallery
E. & A. Silberman Galleries
Stable Gallery
E. V. Thaw & Co., Inc.
Catherine Viviano Gallery
Maynard Walker Gallery
Willard Gallery
Howard Wise Gallery
Zabriskie Gallery

All members located in New York City except where otherwise indicated.

ROMA-VIA ARCHIMEDE 135

February 16, 1962

Mrs.
Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I trust in your kindness, hoping that you have not yet lost all your patience with me. Maybe your secretary can find out the inform= ations I need. Herewith enclosed is a questionary. To save time, your sercretary can answer to me using the numbers, without repeating my questions.

With many thanks and best reggrds

yours sincerely

Mirella Bentivoglio

Mirella Bentivoglio

WILLIAM L. MOISE
FINANCIAL CONSULTANT

1139 WHITFIELD AVENUE
SARASOTA, FLORIDA

TELEPHONE
355-4318

February 17, 1962

Mr. John Marin
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear John:

On reaching home last night I learned that our "Sarasota Collectors Show" is opening this coming Saturday evening, February 24.

It is probably too much to hope that the framer could get his work finished and the new Marin shipped by Air Express in time for the opening.

That would make us very happy and proud, too. Please ask him to try.

We are excited and happy about this new possession and thank you for digging it out for us.

Sincerely,

Bill

WLM:am

MILWAUKEE ART CENTER, INC.
750 N. LINCOLN MEMORIAL DR.
MILWAUKEE 2, WISCONSIN

February 16, 1962

Miss Georgia O'Keeffe
Abiquiu
New Mexico

Dear Miss O'Keeffe:

We have heard from Mr. Halpert that you would like us to send PATIO WITH CLOUD to you for your personal examination. We appreciate your doing this for us. Will you please indicate on the enclosed card when you wish the painting to arrive.

Sincerely yours,

Mrs. Laurence V. Donovan
Administrative Assistant

Anne K. Donovan

AD/mg per B.A.

cc: Mrs. Edith Halpert
The Downtown Gallery

Fall River Boy
$550.

DANIEL BROTHERS, INC.
RAYON YARNS
35 EAST 10TH STREET
NEW YORK 3, N. Y.
GRAMERCY 3-5415-6

want to try on approval until Friday will pick up Wednesday

February 17, 1962

Mr. Allan L. Daniel
205 East 78th Street
New York, New York

Dear Mr. Daniel:

I am so sorry about the delay in connection with your FALL RIVER BOY. Our restorer has been tied up with previous work. Thus we all have to be patient, but I expect it early in the week and will let you know promptly.

Sincerely yours,

EGH:gm

State of New Jersey
GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

THOMAS E. ROBINSON
PRESIDENT

ROBERT D. BOLE
DEAN OF INSTRUCTION

February 16, 1962

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

In answer to your letter of February 13, 1962 I have written to both John Marin, Jr. and the Philadelphia Museum in regard to the work they own. I have as yet to hear from them.

The tentative pick up date will be April 12 around noon. As the time draws closer, I can make this more specific, but this gives us a weeks time for the handling and to organize and print the catalog. Concerning the publicity, do you have any material I might use for both newspapers and magazines? I will appreciate any materials of this nature.

Sincerely yours,

Robert E. Haynes

Robert E. Haynes
Assistant Professor of art

REH:cmm

I am afraid that burocratic proceedings may make me fail before aids arrive: this would be to let up my life. I dont know if my request may rouse an interest in somebody, but I do hope that God will show me the right way to go on.

With this faith I send this letter.

Lamme Vigo

2190 Madison Ave
Apt 12 D NY 37 NY
2. 24. 62

Hello Madame

How are you? I do hope you are very much better, and that your fractured ribs are healed. I do so often think of you, and of all your kindnesses to both Polly and me, and I sincerely assure you that I will some day try my dearest to make it up to you, one way or the other, Goodness, Coming from one is never forgotten and I have done a great deal for all of us, with your time, and hard labor, this I am a witness to. How is Mrs Baum and the Entire family my best to them, as I continue to love them. How is poor Dr Shuler? will he dropping in one of these days to look around the Gallery "Your baby" Smiles" Madame again I beg of you your helping me, with my tickets on behalf of my Club as you have always helped us in the past, Enclosed two Tickets

PAINTINGS BY MAX WEBER BEING LOANED FOR EXHIBITION AT BOSTON UNIVERSITY

BY THE DOWNTOWN GALLERY

Title	Medium and Date	Insurance Valuation
LECTURE AT THE METROPOLITAN MUSEUM	pastel 1916	$1875.00
MEXICAN JUG	oil 1951	4500.00
WONDERMENT	oil 1944	5625.00
ACROBATS	oil 1946	11250.00
CONVERSATION	gouache 1955	2063.00
COMPOSITION OF ABSTRACT PAINTINGS	gouache 1955	2063.00
FLOWERS	oil 1944	3750.00
HEAD	ink drawing 1918	225.00
STANDING FIGURE	ink drawing 1947	300.00
TWO FIGURES EMBRACING	pencil drawing 1910	300.00
SEATED FIGURE	pencil drawing 1928	262.00
SEATED WOMAN IN RED	mixed media 1938	925.00
SEATED FIGURE	watercolor 1912	600.00
DANCING RABBI	ink drawing 1945	500.00
HEAD	ink drawing 1943	262.00
WOMAN RESTING	pencil drawing 1908	375.00
DANCER	watercolor 1912	750.00
THE RABBI	lithograph 1928	125.00
THE MIRROR	lithograph 1928	94.00
MOTHER AND CHILD	lithograph 1928	112.00
REVERIE	lithograph 1928	112.00
STILL LIFE WITH APPLES	lithograph 1928	112.00
BATHERS AND SAILS	lithograph 1928	72.00
SUMMER	lithograph 1928	94.00
STANDING FIGURE	ink drawing 1943	375.00
HEAD	ink drawing 1943	262.00
SCULPTURAL FIGURE	pencil drawing 1910	300.00

February 24, 1962

Mr. Melvyn Skvarla, Chairman
Exhibit Committee
Grover M. Hermann Hall
Illinois Institute of Technology
3241 South Wabash Avenue
Chicago 16, Illinois

Dear Mr. Skvarla:

Your letter addressed to Miss Tseng Yu-Ho on January 15th was forwarded to us for attention.

We shall be very glad to cooperate with you in arranging for an exhibition of paintings by Miss Tseng Yu-Ho. A catalogue of her recent exhibition is enclosed. We are indicating the titles of the exhibits which were sold and are listing some of the owners who might consider lending these pictures for your exhibition, together with their addresses. I am also listing in the enclosed some previous acquisitions which may be available as well since our present stock of this artist's paintings is obviously rather limited. On the other hand if you have no immediate deadline we expect some additional examples of her work within the next month or so, and by the fall should have a fair number to add to whatever loans you wish to receive.

Won't you please write me in greater detail stating the one or two dates which will fit into your schedule and the number of paintings you have in mind for this occasion?

Sincerely yours,

EHHsgs
enclosure

AFA

February 17, 1962

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

I was very glad to learn that your Shaker exhibition was a success. I am grateful also for the catalogue you sent me, but in my enthusiasm tucked it away in some mysterious spot and would therefore appreciate another copy for my regular files. Meanwhile I am grateful for the additional information in connection with my Inspirational Drawing.

I note note incidentally that you are planning to send it on to Winterthur. At the moment I can't locate my correspondence with MacIlhenny of the Philadelphia Museum to whom I had already promised this drawing for a Shaker exhibition. Somewhere along the line I had the impression that Sweeney was involved with this also and it is entirely possible that the dates were arranged accordingly. If I find the papers before mailing this letter I will give you the exact dates.

Come and see us soon.

Sincerely yours,

BGH:gs
enclosure
P.S. I was just advised that NIGHT SCENE had been returned and would very much like to know your opinion of it, etc.

F

AFA

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia 26 February 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am sorry that the Night Scene arrived before my letter concerning it did. I hope that you have it by now and know my reluctant reasons for refusing it.

I am enclosing several more copies of the Shaker catalogue with envelopes. John Sweeney told me about the Shaker exhibition at the Philadelphia Museum. I suppose the best thing for me to do would be to write to him and ask him to straighten it out with Henry MacIlhenny himself. If it's all right with Philadelphia is it all right with you to send it to Winterthur following its exhibition here?

I hope to see you in a few weeks.

With best good wishes,

Mary

February 21, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I am about to produce a series of films based on the work of American painters. Each film is to be in color and shall include the voice of the artist and musical background.

You have been of assistance in connection with my arranging for Stuart Davis and Ben Shahn to be the subjects of two of said films. This letter agreement is written to set forth the arrangement between us to compensate you for your cooperation and assistance in connection therewith.

1. (a) I agree that I shall pay you a sum equal to one (1%) per cent of the moneys I shall receive from any source whatsoever in connection with the exhibition, distribution or sale of any films which I may make based upon Stuart Davis and Ben Shahn until such time as I have recouped the cost of making each such film.

(b) After recoupment of said cost, a sum equal to two (2%) per cent of all the moneys I shall receive as hereinabove set forth in connection with each such film.

46 West 17 Street
New York, N.Y.
February 22, 1962

Mrs. Edith G. Halpert
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

I should like to work again. I would appreciate discussing the possibility of joining your gallery staff again, even if it must be temporarily.

I hope you have had a good season, and I was sorry to hear of your mishap in Boston and I hope you have fully recovered your injury.

Yours sincerely,
Rufus Fosdick

three paragraphs. Coming from you it means a great deal to me, and although I was very happy to cooperate with you so lavishly because you responded so sincerely to the work you saw, from now on you may have anything you wish including whatever additional Hartleys, etc. you may desire to add to your show. Also I may finally break down and do the recording for the Archives of American Art at your suggestion. Responding more favorably to your interpretation and a few others more recently, I may finally overcome the statement made by a State Department official after my third refusal to accept the post of curator of the art section of the American exhibition in Moscow using the obvious excuse that it would be just about the right job in that post. His answer was "That was brought up but rejected because you were too young and by unanimous vote you were chosen because you were not a dealer, but an institution." That got me down completely but I should get adjusted to this ugly reputation.

Best regards,

Sincerely yours,

EGHigs

(In my own collection)

I own a very handsome Kent and would be very glad to lend it to you, but could suggest, or if you prefer I can do this directly, that additional examples from Bertha Schaefer whose gallery is located at 32 East 57th Street, New York, be obtained.

Furthermore because I decided against circulating my show of American Abstractions 1907-1923 you may have your choice from that group as well, and the complete listing will be mailed to you very shortly as soon as I ascertain what items are available for us. This too will be considerably before your collection date. In any event you can have lots of fun going through the batch of photographs which may be returned at your convenience. We will bill you only for those that you want to use in your catalogue or for publicity purposes.

Please don't consider me coy or facetious when I say that I was truly overwhelmed and just plain delighted, gratified, etc. with your last

(more)

PAUL PLANERT · INTERIORS

February 22, 1962

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Recently you sent us two paintings by Tseng Yu-Ho. One of our clients is very much interested in these paintings (Birth of Bamboo and Mushrooms' Home); unfortunately the two rectangular shapes do not compose well on their wall. Mr. Planert vaguely recalls seeing another Tseng Yu-Ho in a square shape, approximately 24" x 24". We would like to know if such a painting exists and if so would it be possible for us to obtain it.

Sincerely yours,

Clifford Sutliff

Clifford Sutliff

Paul Planert Interiors

Running short of his paintings will you be good enough to return these to me

4615 FIFTH AVENUE · PITTSBURGH 13, PENNSYLVANIA · MUseum 3-3555

Mrs. James Roemer

3230 Atlantic Street, N. E., Warren, Ohio

Dear Mrs. Halpert -

We have given thoughtful consideration to Curtain Call but my husband keeps harking back to several paintings in the show which he liked better but which of course were sold. I feel that something will come along that will be a completely happy choice for both of us. I'll let you know when we are to be in Newfoundland.

Sincerely,

Helen J. Roemer

February 21, 1962

Miss Inga Wall
The Corcoran Gallery
Washington 6, D. C.

Dear Miss Wall:

I have just learned that Mr. and Mrs. Irving Brown, who are lending a picture for the John Marin retrospective, have not yet received an invitation to the opening.

Would you be good enough to see that one is sent to them immediately? Their address is 1500 Carroll Street, Brooklyn, New York.

Thank you very much.

Sincerely yours,

John Marin, Jr.

JMjgs

February 23, 1962

Mr. Harold Strauss
Alfred A. Knopf, Inc.
501 Madison Avenue
New York 22, New York

Dear Harold:

Many thanks for the book which you sent to me several days ago.

I expect to go to Washington next Friday and will take advantage of the brief respite from the activities on 51st Street and will certainly read the book as it is a subject of great interest to me. You will here from me thereafter. Best Regards.

Sincerely yours,

EOH:gs

February 14, 1962

Mrs. Terry Dintenfass
18 East 67th Street
New York, New York

Dear Terry:

Pardon me if I bore you with my persistence, but I am very eager to get our records straight and would love to have the two Ben Shahn drawings returned to us from Atlantic City without much further ado.

Also if you can arrange to send us a check against the outstanding debit I will be most grateful. The Weber estate demands that we clear up our account with it promptly and I am therefore writing you once again.

I still hope to get up to see the new gallery. Aside from being very busy I had a bad accident a couple of months ago which is still troubling me sufficiently so that I can't go gallery hopping. One of these days I will come in to say hello. Meanwhile I hope that you are having great success in your new venture.

Best regards.

Sincerely yours,

EGH:ga

F

831 Madison Avenue, New York City 21, N. Y.

28 February 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert;

This letter is to ask if you would lend your painting, EDITH HALPERT, by Julian Levi, for a retrospective exhibition of Mr. Levi's work, which will open this November at the Boston University galleries.

Mr. Levi has asked us to write because he considers this painting one of his most important works, and his retrospective would not be complete without it. A tour is also planned throughout New England, which would last no longer than one year.

We will, of course, assume all crating, shipping and insurance charges. We would appreciate having your reply as soon as possible, as a comprehensive catalog is being planned.

Sincerely yours,

Lee Nordness

LEE NORDNESS

LN:ln

TRafelgar 9-2250

February 20, 1962

Mr. Ovad Ben-Ami
Nathanya
Israel

Dear Mr. Ben-Ami:

Since we have had no acknowledgment of receipt of the Rattner serigraph we are writing to ascertain whether and when this had reached you.

According to our post office department certificate of mailing this was shipped on October 7, 1961, to the following address: Nathanya, Israel.

A self-addressed envelope is enclosed for your convenience in replying. Won't you please let us know immediately?

Sincerely yours,

Gretia Snider
Secretary

cc: Mr. Jerrold Loebl
333 No. Michigan Ave.
Chicago 1, Illinois
encl.

LILLIAN HELLMAN
63 EAST 52ND STREET
NEW YORK 26, N. Y.

February 26, 1962

Dear Mrs. Halpert,

My accountant tells me we will need a letter from whichever museum you choose for the Weber picture. I would be grateful if you would send it whenever it is convenient for you.

My warmest regards,

Lillian Hellman

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

February 17, 1962

Mr. John Palmer Leeper, Director
McNay Art Institute
755 Austin Highway
San Antonio 9, Texas

Dear John:

In checking our receipt folder I find no record of one from the McNay Art Institute in connection with the two Doves we shipped to you on January 25th.

Won't you be good enough to have an acknowledgment mailed to us? Also I am very eager to get your reaction to these two remarkable numbers.

Best regards.

Sincerely yours,

EOHlgo

BURKET E. GRAF, A.I.A., ARCHITECT
521 Continental Building, Lincoln, Nebraska

21 February 1963

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
32 East 51'st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Having just finished our telephone conversation, I want to tell you again how pleased we are that you can come to the Nebraska Art Association's dinner on Friday evening, April 19, 1963.

To repeat--this dinner will celebrate the 75'th anniversary of the Nebraska Art Association. Mr. Sam Waugh will be the master of ceremonies, and Mr. Dwight Kirsch will make a few remarks concerning his past associations with our group. As principal speaker of the evening I should think that you could talk about thirty minutes. Norman Geske can give you some suggestions, I'm sure, concerning a topic. My own thought might be to give both a backward and forward look to art generally and perhaps some observations concerning future art trends. Or if you wished to be more specific--since you are familiar with much of our Lincoln collections--some remarks about acquisitions of ours might be in order. Re-reading the last two sentences, I think that you'll do better by seeking Norman's advice.

Of course the Art Association will assume your travel expenses, and I forgot to inquire about an honorarium. Will you please advise?

Very truly yours

Burket E. Graf

Burket E. Graf

BEG:ah

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAB, NEWYORK"

February 26, 1963

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

I am sending you herewith a copy of Judge Raum's opinion in the Hilla Rebay case. You have earned this copy by your labors.

Sincerely,

Ralph F. Colin
Administrative Vice President

RFC:jl
Enclosure

ART DEALERS ASSOCIATION · INC

978 Madison Avenue, New York 21, N.Y. · Rhinelander 4-8775

February 27, 1962

NOTICE OF GENERAL MEMBERSHIP MEETING OF
ART DEALERS ASSOCIATION, INC.

You as a member are invited to attend a general meeting of the Art Dealers Association, Inc. at 5:30 P.M., on Thursday, March 8, 1962, at The Downtown Gallery, 32 East 51st Street, New York City, for the purpose of discussing the status of the organization, and any proposals of interest to it.

Grace Borgenicht Brandt
Leo Castelli
Andre Emmerich
Edith Gregor Halpert
Dan Rhodes Johnson

R.S.V.P.
To The Downtown Gallery

ISTITUTO GRAFICO TIBERINO
EDITORE IN ROMA
EREDI DI LUIGI DE LUCA

VIA AEREA

Uffici:
Roma, Via Gaeta, 14 - Tel. 487-324

Stabilimento:
Tivoli, Via Aniene, 1 - Tel. 22-122

Mrs. EDITH HALPERT
Downtown Gallery
32 East 51 Street
NEW YORK 22, N.Y.
(U.S.A.)

Roma, 19 Febbraio 1962

Gentile Signora Edith Halpert,

come Lei certamente sa, nel mese di marzo la Galleria Nazionale d'Arte Moderna di Roma terrà un'ampia mostra di Ben Shahn, mostra attualmente aperta a Bruxelles.

Noi dobbiamo stampare il catalogo della prossima esposizione. Per questo Le chiediamo l'autorizzazione a riprodurre a colori nel catalogo le due seguenti opere di Shahn:

- Third Allegory, 1955 (39 1/4 x 25 1/4") -Watercolor.
- Parable, 1958 (48 1/8 x 38") - Oil on canvas.

Sono due fra le opere che appariranno nella monografia di Ben Shahn a cura della Signora Bentivoglio che noi dobbiamo pubblicare nei prossimi mesi.

La Signora Bentivoglio è al corrente di questa nostra lettera e ci dà il Suo indirizzo per chiederLe la suddetta Sua autorizzazione.

La preghiamo di volerci rispondere con cortese urgenza.

Voglia gradire i nostri ringraziamenti e i nostri più cordiali saluti.

ISTITUTO GRAFICO TIBERINO
Eredi di Luigi De Luca
L'Amministrazione
Stefano De Luca

February 24, 1962

Mr. Patrick L. Phillips, Director
The Leicester Galleries
Leicester Square
London, WC2, England

Dear Mr. Phillips:

I hope you will forgive me for being so dilatory in relation to the Shahn exhibition. There has been so much confusion here because of the Shahn retrospective sent abroad due to Jim Soby's illness, etc., delaying the selection until the last moment and also delaying the decision regarding the locales where the exhibition would finally be assigned, that it was impossible for us to make up a list of available drawings and/or watercolors for London. As a matter of fact we are still not certain whether the exhibition will be scheduled for England. In addition to these problems Shahn has delivered to us only five or six new graphics and a group of drawings, the majority of which were related to his Lucky Dragon series and were actually dated 1957. We have called a good many collectors in the hope of enlarging the scope of the show, but there is considerable objection to overseas shipping and more so to the idea of removing the pictures from the frames.

In going over the list that I made about two weeks ago awaiting further word from Shahn I doubt whether the exhibition will be of sufficient consequence to present at your galleries. As you well know from your experience artists are not as concerned as we are about the proper presentation, and I frankly feel rather unhappy about the collection that is now available. If you want to take a chance on the material that I can send you please cable me immediately. If not, why don't we wait a few months and really put on a first-rate exhibition?

I always live in hopes, but this time they did not eventualize and I am sure that you will understand that it is not my lack of cooperation but my desire to do well by you, us, and the artist.

Sincerely yours,

EHR:gs

University of Notre Dame
Notre Dame, Indiana

The University Art Gallery

February 28, 1962

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mrs. Halpert:

I still remember with pleasure my visit to the Downtown Gallery and the pleasant experience of seeing so many fine works there. Since that time we have been making plans for an exhibition of American art again. We should like a complete exhibition of art of the Depression Years. Such an exhibition at Notre Dame would require about forty paintings or possibly thirty-five paintings and five sculptures. We thought as a motif for such a show, we might fill one wall with a WPA Mural. One of our walls measures 25 feet.

I believe that you probably know more about the artists of this period than any gallery person in New York. I would not be surprised if you were in possession of more paintings from that period than any other dealer in New York. At any rate I am writing to ask for your help. Do you think that such an exhibition would be to difficult or too expensive? In any case, I would very much appreciate a letter from you with your suggestions.

Yours very sincerely,

Father Lauck

Rev. Anthony J. Lauck, C.S.C.
Head, Department of Art

AJL/ps

you may have gathered, my tolerance for young museum personnel has reached a very low ebb, and it is a great joy to find an exception in this category. I hope to have the pleasure soon again.

Perhaps the exhibition which I am now assembling will lure you to New York. I am calling this merely AMERICAN ABSTRACTIONS 1903-1923. If I am fortunate enough to obtain at least a portion of the paintings I am hoping for this exhibition should really raise the blood pressure of the younger generation. In any event it will be great fun for me to see these as a unit, and since practically nothing is for sale it is really a delightful self-indulgence with no malice aforethought, although I am sure I will be accused of the latter. But at this stage of the game who cares. My blood pressure can also stand a rise at this point.

And so, I hope to hear from you shortly.

Sincerely yours,

EGHigs

February 20, 1962

Mr. Clemente
c/o Baker Studio
25 Washington Square North
New York, New York

Dear Mr. Clemente:

Enclosed you will find the five photographs which you kindly delivered yesterday. I retained one because it was imperative to send it out as well as some of the others that we have received before and possibly in the same envelope.

As I mentioned to you during a recent visit all of these are far too light and lose all the definition giving little idea of the original painting. I suggested too that you refer to the prints in our book originally delivered by Baker. Unfortunately I know too little about photography myself to suggest what to do except the blacks must be much stronger and in greater contrast to the light areas. All this is very important to us as a good many of our sales have to be made by mail and moreso it is vital to have the contrasts for reproduction and especially so in newspapers.

Will you let me know what you think can be done about this serious situation?

Sincerely yours,

EGH:gs
enclosures

Guido P. Brink

c/o Hotel Riverside Studios

342 West 71st Street
New York 23, New York
TR 3 -5999

February 25th, 1962

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Judging by some of your recent exhibitions and the particular nature of my work, I think you might be interested to see some of it.

Since I am not familiar with the procedure of your gallery, I would appreciate your suggestion as to how this can be arranged.

I would welcome an early reply since my stay in New York is limited.

Sincerely yours,

Guido Brink

[end Feb. 22, 1962]

N.Y. Times
L+ 25

Art Patrons Jam Mansion Here For Silent Sale to Pay Mortgage

About 1,000 art patrons last night jammed a handsome Georgian-style mansion at 41 East Sixty-sixth Street for a housewarming and an odd kind of auction.

Host was the American Federation of Art, the new owner of the mansion, which is now the organization's headquarters. Champagne and art were served and both were reached with difficulty.

"Beg pardon" was the password that enabled serious picture examiners to reach their objectives in maneuvers that sometimes came close to shoving.

The auction was a silent one. Among 100 paintings and works of sculpture, donated by collectors, galleries and artists to help the federation pay off its mortgage, were displayed on the first and second floors.

There was no auctioneer. "Floor" prices were posted with each donation, and guests were invited to better them. New bids were posted under crossed-out old ones.

David M. Solinger, chairman of the event, said the federation had already raised more than $300,000 for the house, which, with alterations had cost about $430,000. "We received [illegible] in cash gifts from friends," he said, "and the art is worth, at a very conservative estimate, $100,000."

"Frankly, this sale should be a dealer's field day. We put the prices low, to give our friends bargains. The main thing was to have a fine party," Mr. Solinger said.

At midnight he announced that twenty-nine works had been sold for $24,660. Unsold pieces would be available to clients today and tomorrow, he added.

The federation, founded in 1909, has 470 museum and other institutional members and about 3,000 individual members.

It circulates exhibitions in this country and to about twenty foreign countries.

Among the donors to last night's sale were Mr. and Mrs. David Rockefeller, the Babcock Galleries, Mr. and Mrs. Larry Aldrich, James Graham & Sons, Mr. and Mrs. Herbert M. Rothschild, the Downtown Gallery and Mr. and Mrs. Hands S. Schaeffer.

Artists included Pierre Soulage, Childe Hassam, Massimo Campigli, Andre Derain, Arthur B. Davies, Jacques Lipchitz, Reginald Marsh, Milton Avery, Bernard Karfiol, George Luks and John Sloan.

February 24, 1962

Dr. John A. Cook
130 East End Avenue
New York, New York

Dear John:

At last I have succeeded in completing the selection of my collection and find that I have two small examples by Stuart Davis close in period and am prepared to release one for sale.

As you recall I promised faithfully that I would let you know if andwhen I would arrive at such a decision, and that you would be the first to be notified. Thus if you are still interested in obtaining one of the small Davis gems why don't you and Margaret drop in at your convenience? However please let me know in advance so that I may be here to receive you as the picture is tucked away in my private vault downstairs.

I regret that neither Margaret nor you will be with us at the party for Osborn, but it will be very nice to see you privately. It has been quite a long time since I've had the pleasure. And so I look forward to a call from you and to your forthcoming visit. Meanwhile, best regards.

Sincerely yours,

BDH:ge

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BORIS MIRSKI GALLERY
166 NEWBURY ST., BOSTON

BOSTON, MASS. FEB 21 1962 6:30PM

U.S. POSTAGE

Miss Gratia Snider
The Downtown Gallery
32 East 51 Street
New York 22, New York

LAW OFFICES
ALLAN D. EMIL
680 MADISON AVENUE
NEW YORK 21, N.Y.
PLAZA 1-0670

ALLAN D. EMIL
MELVIN A. ALBERT
HAROLD KIEVAL

W3

February 27, 1962

Vogue 1/51
P.B. 2/8/57

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Will you please let me know if you are interested in purchasing the following:

"Woman In Profile", circa 1830 pastel on paper, 14 x 19. It is marked #W-3 American Folk Art Gallery, 43 East 51st Street, and the painting comes out of the Wilde collection.

Will you call me about this at your convenience.

Sincerely,

ADE:sw
#211

Fall River Boy
$550.

DANIEL BROTHERS, INC.
RAYON YARNS
35 EAST 10TH STREET
NEW YORK 3, N. Y.
GRAMERCY 3-5418-6

want to try on approval
until Friday
will pick up
Wednesday

February 17, 1962

Mr. Allan L. Daniel
205 East 78th Street
New York, New York

Dear Mr. Daniel:

I am so sorry about the delay in connection with your FALL RIVER BOY. Our restorer has been tied up with previous work. Thus we all have to be patient, but I expect it early in the week and will let you know promptly.

Sincerely yours,

EOH:gs

February 20, 1962

Mr. Sargent Shriver
Edson Lane
Rockville, Maryland

Dear Mr. Shriver:

The photographer just delivered the two prints for which we were waiting, and now I am enclosing all four as you requested.

You will find the prices listed below.

HORSE'S SKULL AND PINK ROSE	1931	oil	$ 12,000.
AT THE RODEO	1929	oil	5,000.
PEDERNAL	1945	pastel	5,000.
BLACK, WHITE AND BLUE	1930	oil	10,000. *

* for museum only

If any of these interest you sufficiently we shall be very glad to send the original paintings to you for your consideration. The only obligation in "on approvals" is the charge for packing, shipping, and insurance. Because our insurance ends "at the portal" it is necessary to add the amounts to the prospective purchaser's policy before shipment is made.

I so enjoyed meeting you and hope that you will drop in to see our exhibitions from time to time.

Sincerely yours,

BGH:gs
enclosures

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.

DEPARTMENT OF STATE
WASHINGTON

February 15, 1962

Dear Mrs. Halpert:

It was good to talk to you this morning. I hasten to summarize the main points of our conversation. Before doing that, let me tell you how grateful we are for your generous offer to lend the notable paintings on the list you sent to Warren Robbins for exhibition at the Department. Yours is more than an act of generosity; it is an important contribution to the cause of making American art known in its excellence and variety to an audience of highly influential people from almost every country in the world. For, if it meets with your approval, the paintings selected from your list would be hung in the principal places of reception not only of the office of Assistant Secretary for Educational and Cultural Affairs, but also in those of the highest officers of other main divisions of the Department.

In order to assure that this pioneering venture of its kind will have utmost effectiveness, we suggest that a selection of about 35 paintings be made by a small committee of people not associated with the Government. The members of the committee, to be chosen for their recognized eminence in the field, would be asked to choose on grounds of artistic quality, suitability for showing at the Department, and representativeness of the main currents in American painting during the decades comprehended by your list. We believe that the imprimatur of such an outside body will enhance the favorable reception that I am confident the exhibition will have.

I earnestly hope that this suggested approach will commend itself to you. As soon as you advise me that you find it acceptable, I shall turn to getting an appropriate selection group

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Print Council of America

527 Madison Avenue
Room 311
New York 22, New York
Phone: Plaza 5-3789

February 23, 1962

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

Re:
Gentlemen: Your invoice No. 9506 - Nov. 4, 1961

Enclosed is our check in amount of $75 to cover payment for Ben Shahn's silkscreen print "Lute and Molecules #2, 1959."

This print was purchased to replace one damaged while our exhibition "American Prints Today-1959" was being circulated in France last year. A long delayed settlement by the insurance company in Paris has now been completed, we are informed, and reimbursement will soon be forthcoming.

We apologize for the unavoidable delay in paying this account, and appreciate your helpful cooperation.

Sincerely yours,

Theodore J. H. Gusten

Theodore J. H. Gusten
Executive Secretary

G:SEC
Encl.

Resale #C-107 b 11-57 Credit 2 25

February 28, 1962

Mr. David Aronson, Chairman
Boston University, Division of Art
857 Commonwealth Avenue
Boston 15, Mass.

Dear David:

Enclosed are the consignment invoices indicating which are and which are not for sale.

In going over this I realized it might be very confusing and I am therefore sending you an explanation:

#6712 - All of these belong to the estate or the Weber children (the latter indicated with an asterisk) - you will find only the insurance value as nothing is for sale.

#6713 - On this form all but two items (THE RABBI and DANCING RABBI, 1945) are for sale. These two paintings have the insurance value listed - on the others the insurance is 80% of the sales price.

#6714 - This one is really confusing. The first two items are for sale subject to an 80% insurance valuation. The third item belongs to me and is not for sale and should be insured for $1500. The balance represents the property of the estate and carries individual insurance valuations. None of the estate items are for sale.

Sincerely,

EOH/lg
enclosures

[High MUS.

February 23, 1962

Miss Mary Claire Powell, Secretary
Atlanta Art Association
1280 Peachtree Street, N.E.
Atlanta 9, Georgia

Dear Miss Powell:

Much as I should like to be of help to you, we no longer represent Jack Levine. For the past six or seven years he has been associated with the Alan Gallery at 766 Madison Avenue, New York, and I would therefore suggest that you communicate with the latter who will be in a better position naturally to supply the information you require.

Sincerely yours,

MMigs

Maryland
Return address

La Quinta HOTEL La Quinta, California
Diamond 7-4111

Feb. 14, '62

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st St.
New York

Dear Mrs. Halpert,
I was delighted to receive your letter this morning and to learn that Tseng Yu-Ho's Rhapsody in Blue will belong either to the Richmond Museum or to me. I shall keep my fingers crossed. Please let me know as soon as you hear something definite.

Yours sincerely,
Tyda H. Leff

February 23, 1962

Mr. Max Isenbergh
Deputy Assistant Secretary
for Educational and Cultural Affairs
Department of State
Washington 25, D. C.

Dear Mr. Isenbergh:

Since our recent conversation I have been out of town for several days and returned to find a tremendous accumulation of work, and therefore did not answer your letter sooner promptly. As a matter of fact I am dictating this letter in my apartment, taking advantage of the legal holiday.

When Warren Robbins initiated the idea some months ago it was with the understanding that he and I would be the sole arbiters in the choice of specific paintings, with the proviso that eliminations could be made in Washington during the installation, which incidentally would be limited to the offices of Secretary Coombs and his immediate associates. The list I addressed to Secretary Coombs on January 16th comprised the total group from which such a selection would be made prior to shipment, as I had no intention of lending so large a number, requiring many of these for inclusion in museum one-man exhibitions and in special group shows we might have at this gallery.

I hope I don't sound officious in saying that there is no need to have a large committee as censors. First of all a good many of these paintings are in the warehouse for safe keeping, others are in the gallery and/or in my apartment. All this would require tremendous amounts of time which as a very busy person I could not afford. For your information I have already loaned a great many works of art to the Museum of Modern Art for use in embassies abroad. In checking I find that this is the only gallery (unless I am misinformed) that has made this contribution, and I would not consider the idea of having a great many in use throughout the reception areas of various divisions.

Therefore I would suggest that you select one, and certainly not more than two, persons to join me in making the final choice. In

(more)

Now I can case your gallery without fear!

In the last days years I have stayed on my farm up in the Western Mass-Vermont frontier - rarely visiting N.Y.C. and then for only a few hours - now recently arrived. I am here in Princeton about to embark on a "project" (awful how British slipped out), rather a study of college athletics such as I commenced at Harvard in '40. The war cancelled that and I had to take to teaching.

I look forward to seeing you again before long -

Sincerely

Tom

(Duncan)

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

February 15, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 41st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Dwight has given me your letter of February 12. I talked to Mr. Wenberg, our insurance representative, Tuesday of this week and he is hopeful of having some definite information for us tomorrow or Monday at the latest. I told him how very anxious we all are to have this taken care of as soon as possible.

The rumor you heard is true and believe me many of us here feel badly; however, with a fine a person as Mr. Dwight I can wish him Godspeed. He deserves the best. Loving the East as we do, my husband and I are almost envious.

Sincerely yours,

Anne K. Donovan
per BA

Mrs. Laurence V. Donovan
Administrative Assistant

AD/mg

Encl.

February 26, 1962

Mr. and Mrs. John Marin, Jr.
~~19 Seminole Way~~
Short Hills, New Jersey

Dear John and Norma:

So that there will be no misunderstanding about this in the future I thought it best to send you a written explanation.

About two weeks ago I had suggested that the date in Washington be changed from Saturday to Friday, making it possible for you to either leave Thursday night or Friday morning as desirable, and return either on the train that I had planned to take or fly in (weather permitting) early Saturday, as it is imperative - and certainly for the first Saturday of the show to have everyone in the gallery on tap. Having heard nothing further I assumed that such arrangements had been made and that the Saturday appointment in Washington was changed for Friday with the entire day available.

It was not until this morning that I learned much to my astonishment that the plane were to stay away both Friday and Saturday leaving me alone both days and especially the latter.

In view of the fact that I had made such close traveling arrangements involving a late Friday afternoon plane which meant that I would dress for dinner at home and fly in full regalia in order to get there in time for dinner; and the return trip, since I did not dare to trust plane travel, involved my taking a train from Washington at 2:00 AM directly after the opening and arriving in New York at about 6:30 AM.

Under the circumstances I expect to be extremely weary and too nervous to function in the gallery on a Saturday all alone. Thus there is nothing for me to do but cancel the trip entirely and to arrange a later visit to the exhibition. Jack Heinemann mentioned something to the effect that I was named in the invitation from Williams and it will be extremely embarrassing for me to make a cancelation at this date, but I can see no other alternative except to do this and to explain the reason why.

(more)

GRAND RAPIDS ART GALLERY
230 FULTON STREET, E. • GRAND RAPIDS, MICHIGAN
OFFICE OF THE DIRECTOR

February 21, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are enclosing our check for $112.50 which represents payment for the Abraham Rattner print which was sold during our Master Print and Drawing Show.

Print, "Elohim"	$125.00
Less 10%	12.50
	$112.50

We are returning the rest of the material you so kindly loaned to us to Budworth for uncrating and delivery to you.

Again, our most sincere thanks for your help in making this show possible. Our weather has been unbelievably bad for 6 weeks, but in spite of it our attendance was good and our sales amounted to almost $4,000 which was very satisfying to us.

Cordially,

Mary DeVries

Mary (Mrs. R. J.) DeVries
Secretary

February 17, 1962

Mrs. Alice Stewart
Stewart Rickard Gallery
108 Nacogdoches Street
San Antonio 5, Texas

Dear Mrs. Stewart:

As we are beginning to run low in our stock of Shahn silk-screens I wonder whether you can return those in which there is no immediate interest?

Thank you for your attention.

Sincerely yours,

EGH:gs

February 27, 1962

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear John:

As you recall, I admired the new Ben Shahn silkscreen print, "The Poet", when I was in the gallery last fall. You sent it to us for the Rental Gallery. My wife and I rented it and now we want to keep it. So, you will find my check for $81.00, which is the balance due on the purchase, less my prepaid Rental Fee. You will owe The Contemporary Arts Center $4.50 as the remainder of its 10% commission.

My parents visited us recently and saw the print on the wall. They would also like to have one of the Ben Shahn silkscreen of "The Poet". If you have another one available, would you send it to them. Their address is:

Mr. and Mrs. Harry Schoener
3795 Westwood Road
University Heights 18,
Ohio

less 10%

If there is not another one available, please let me know. With many thanks,

Sincerely yours,

Allon T. Schoener
Curator

ATS:sc

encls

ALLENTOWN ART MUSEUM aM

Fifth and Court Streets, Allentown, Pa., 433-7100

February 26, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your delightful and candid letter. The enclosed regards details which I hope some slave in your employ can fill in.

Your surmise that the complete file had not been turned over to me by Jim Michener is absolutely correct. I certainly am not going to trouble you to collect the second collection of these publications. On the other hand, I will desperately attempt to pry this material away from him. I have a plan of creating here some kind of archives for the collection. Naturally, you had thought of this first and had done something very concrete about it.

I am sorry that Mrs. Detweiler's little gems had been so thoroughly reworked. Since I had seen them at Bert Baum's gallery, I had taken enormous pains not to examine them with any intensity as this would have made the price rise about $100 every five minutes. It occurs to me that, tampered with or not, these little pieces might be of some interest to Mr. Trovato in Utica, who stole a march on us with regard to reconstituting a reasonable selection of the Armory Show. His printed announcement of the show preceded ours by one month

February 19, 1962

Mr. Boris Mirski
Mirski Gallery
166 Newbury Street
Boston, Massachusetts

Dear Mr. Mirski:

Would you be good enough to help us clear up our records and let us know when you received Alfred Duca's ADAM from the Art Institute of Chicago?

Thank you very much.

Sincerely yours,

Gratia Snider
Secretary

February 24, 1962

Mr. Clifford Sutliff
Paul Plasert Interiors
4615 Fifth Avenue
Pittsburgh 13, Pennsylvania

Dear Mr. Sutliff:

At your request we shipped to you on January 22nd a group of paintings by Tseng Yu-Ho and graphics by Ben Shahn. To date we have had no word from you.

As our inventory in both instances is extremely limited I am writing to ascertain what decisions have been made regarding these pictures. Won't you please let us know by return mail? I shall be most grateful.

Sincerely yours,

RCH:gs

February 24, 1962

Professor Hugh Williams
Department of Art
Auburn University
Auburn, Alabama

Dear Professor Williams:

I am writing to you at the suggestion of Mr. Theodore E. Klitzke, Head of the Department of Art at the University of Alabama.

It occurred to me that it would be advisable to enclose a copy of my letter addressed to him on February 9th. This is self-explanatory. If you can throw any light on this matter I shall be most grateful. Aside from my burning curiosity we do like to maintain our artists' files and it would be most helpful if we could get the information as to where this painting by Kuniyoshi is retained permanently. May I hear from you?

Many thanks for your cooperation.

Sincerely yours,

EGH:gs
enclosure — cc of 2/9 letter

for 32 different collectors.

As the members all know, the appraisal procedure adopted was worked out in consultation with representatives of the Internal Revenue Service and a copy of each appraisal made is, with the authority of the Collector contained in his contract with the Association, supplied to the Internal Revenue Service in Washington. While, as we have repeatedly stated, we have no assurance from the IRS that it will accept the Association's appraisals without question, we have been heartened by evidences from the IRS that it looks with favor on the Association's activities and respects its competence. This evidence has in recent weeks taken two forms.

The Hilla Rebay Case

In the first place, the Association was requested by the office of a special attorney for the Internal Revenue Service to provide expert witnesses for the government in a contested case involving gifts by an artist-taxpayer, Hilla Rebay, of her own paintings to three educational institutions. There was involved in excess of about $170,000 of alleged value of paintings given and resulting claimed tax savings of well over $100,000.

Your President appointed a panel of Mrs. Edith Halpert and Messrs. Sidney Janis and Dan Johnson to represent the Association as experts. Because of the illness of Mr. Janis' wife, he was, at the last minute, unable to serve and Mr. Eugene V. Thaw was substituted in his stead.

The panel viewed the paintings which were brought to New York from three different Museums in the United States and gave opinions that their value was no more than a small fraction of the values which had been claimed by the taxpayer. When the IRS was unable to settle the matter with the taxpayer's counsel, the case came on for trial before the Tax Court in New York City on January 24, 1963. After an all day trial before Judge Arnold Raum, in which the testimony of Mrs. Halpert and Messrs. Johnson and Thaw were offered on behalf of the government, the Court, on February 18, handed down its decision supporting the government in all respects and approving valuations of the paintings in accord with our Members' appraisals. The trial was referred to by oblique reference as a part of a longer story in TIME Magazine and specifically at great length in a special article written by Brian O'Doherty in the New York Times which unfortunately appeared only in the West Coast edition because of the strike in New York.

A second evidence of the government's confidence in the Association is the approach to the Association recently by the Appellate staff of the Internal Revenue Service in Washington. This is the staff which passes upon values claimed for deductions before the matter reaches a formal dispute with the taxpayer and before it is referred to a District Office for trial. Representatives of the Appellate Division conferred with Mr. Colin in New York and arrangements were concluded under which the services of the Association and of its individual members would be made available to the Appellate Division for preliminary conferences on questions of authenticity and valuation when the government needs such help. Immediately, at the time when the arrangements were concluded, assistance was given to the government

POLIER, MIDONICK & ZINSSER
ATTORNEYS AND COUNSELLORS AT LAW
60 EAST 42ND STREET
NEW YORK 17, N.Y.

SHAD POLIER
MILLARD L. MIDONICK
BARBARA L. ZINSSER
STEPHEN WISE TOLIN

MURRAY HILL 7-3677
CABLE: POLMIDARN NEW YORK

February 21, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Thank you for your letter of February 17, 1962.

I am returning herewith the enclosures prepared by Gregory's Old Master Gallery as you request, together with all the old papers, apparently dating from NRA days, that you had lent to me, including a constitution, a trade practices code and what appears to be a supplement to it.

I shall not take any further action with respect to your corporation's tax problems, in view of your request that it be handled by Mr. Hamilton who you have informed me handles the legal affairs of the Corcoran Art Gallery. I was pleased, at your request, to introduce you to Assistant Commissioner Harold T. Swartz, in charge of the Tax Rulings Division of the Internal Revenue Service. You will recall that he was the gentleman who suggested, after a long discussion with us, that we write to his attention describing the facts, for a tax ruling, in advance of your gift, on whether your corporation's sizeable prospective gift to the Corcoran Art Gallery in the form of scores of pictures, might be considered a "constructive dividend," taxable to you personally as sole stockholder of your corporation.

You will recall also that it was the general opinion expressed around the table in the presence of Deputy Commissioner William H. Loeb of the Internal Revenue Service and Dean Barron who is, I believe, in charge of compliance, and in the presence of several other officials there, that a tax ruling, prior to your gift, would not be undertaken on the question of whether the gift itself would be used as evidence that you have had an unreasonable accumulation of surplus in your corporation. This latter view was expressed on the ground that such a problem is one offact, and will not be ruled upon in advance.

The first problem set forth above however, involving

Dear Sirs,

I am trying to locate a copy of a Ben Shahn painting. It is a boy's face, eating a triple scoop ice-cream cone; the whole thing done mostly in blue.

Do you have for sale, or know of, a print of this painting, or a book containing such a print?

Thank you very much.

Mr. Bennett Woll
Apartment Three
9216 Stewart & Gray
Downey, Calif.

Letter for Mr. Bennett

I have something very fascinating to show you and had hoped that you would drop in this past weekend. Some dame brought in a group of early Sheelers which I know you will enjoy seeing, but I am afraid I will have to return these very soon so try to come in at your earliest convenience.

Many thanks, and best regards.

Sincerely yours,

EDH:gs

AFA

February 20, 1962

Mr. Stewart E. Gregory
Belden Hill
Wilton, Connecticut

Dear Mr. Gregory:

At last our new photographer (who succeeded Baker) delivered the two prints we have been waiting for for so long.

Unfortunately the substitute prints very badly and while we have discussed this with him repeatedly he is not improving. He works directly from the original negatives but bleeds the prints to the point where you get no real definition. Like most photographers he refuses to give up the negatives and so we did the best we could.

You will note that the photographs indicate before and after restoration and when you see the after to compare with your paintings you will realize what I mean. All the definition is gone in both versions. Also he did not locate the negative of the MAN WITH STOCK and I am sending you a rather beat up print we had in file.

Sincerely yours,

EGHigs
enclosures

DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

February 24, 1962

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

The Kuniyoshi photographs just arrived today when we are departing for 10 days in Arizona. As soon as I get back, I shall show these to my client and find out, which he would like to have sent out for consideration, if still available.

With warmest regards to you, in which Ruth joins,

As ever,

Dal

dhh:ig

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

February 16, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This is to thank you for your generosity in lending the paintings by O'Keeffe and Rattner to our exhibition "Contemporary Paintings from 1960-61 New York Gallery Exhibitions".

The exhibition ended on February 4th after a showing of just under two months. Judging from the popular, student and faculty interest it created (final attendance, 18,674), the large size of classes and gallery tours organized by the University and neighboring colleges and institutions, critical comments in the press, and favorable comments received from artists, faculty and art followers, many from out of town, the show may be considered a real success as an exhibition event recapitulating important phases of the New York season just past and as an incentive to wider comprehension of many of the concerns and achievements of American and international painting of the moment.

For the much noticed contribution the O'Keeffe and the Rattner made to the favorable outcome of the exhibition, and for the qualities which they brought, in themselves and to the character of the exhibition as a whole, I should like, on behalf of Mr. Ritchie and the Gallery, to express our warmest gratitude.

With kindest wishes,

Very sincerely yours,

Stanton L. Catlin

Stanton L. Catlin
Assistant Director

SLC:mt

February 20, 1962

Mr. Glen A. Krause, Director
The Lamont Art Gallery
Phillips Exeter Academy
Exeter, New Hampshire

Dear Mr. Krause:

We had some previous correspondence in connection with the Osborn exhibition of Clowns and Non-Clowns.

For your information this is finally scheduled for opening at this gallery on February 27th and to be continued for three weeks. May I suggest that you come in during that period to make your selection from the work on view? On the other hand if you are free on Monday the 26th I should like to invite you to the reception for the Osborns from five to seven p.m.

In any event do let me hear from you as to your wishes in the matter because I am sure that a good many of the paintings will be sold and if so we will have to arrange with the purchasers for loans to Phillips Exeter Academy. I look forward to hearing from you.

Sincerely yours,

EGH:gs

February 23, 1962

Mr. Sol Lesser
10375 Wilshire Boulevard
Los Angeles 24, California

Dear Mr. Lesser:

I am writing to you at the suggestion of Billy Wilder who was at the gallery recently and learned of our plans for a one-man exhibition by Robert Osborn devoted entirely to the theme of Clowns and Non-Clowns. He thought that this would be of special interest to you in relation to the museum you are organizing.

The catalogue of the show is enclosed, listing by name some of the leading artists under the first classification. A publicity release is attached to this elaborating on the paintings and their evolution.

A good many of these are quite small in dimension, but very complete in statement, and are priced under $200. with the overall range in relation to size and in some cases the medium to about $500. with only a few beyond that figure.

We have photographed only a small number of the paintings, and if you are interested would be very glad to send these on to you. On the other hand it is possible that you may be coming to New York shortly and will see the originals. I am sure that you will be greatly impressed as the characterization in each instance is most sympathetic (these are Osborn's heroes) and are superb in quality. May I hear from you?

Sincerely yours,

EGH:gs

February 15, 1962

Dr. G. Stuart Hodge, Director
Flint Institute of Arts
1120 East Kearsley Street
Flint 3, Michigan

Dear Dr. Hodge:

Mrs. Halpert has received your letter of February 5th and will be happy to see you when you are in New York between February 26th and March 3rd.

Sincerely yours,

Gratia Seidar
Secretary

February 27, 1962

Mr. Bennett Woll
9216 Stewart & Gray Road, Apt 3
Downey, California

Dear Mr. Woll:

Your card to the Museum of Modern Art has been referred to us since we are agents for the work of Ben Shahn.

I regret that the book containing a reproduction of this painting has been out of print for years and we are unable to supply you with a copy. Nor do we handle reproductions of the work of any of our artists.

I am sorry not to be able to help you in this matter.

Sincerely yours,

Gratia Snider
Secretary

February 23, 1962

Miss Carolyn R. Shine, Registrar
Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Miss Shine:

In going through my "pending" file I came across correspondence in connection with the slight problem we had with the frames which were damaged by your packers, Thorn's Transfer, Inc.

When I wrote to Albert R. Lee and Co. on February 3rd a copy was sent to your office in the hope that someone would follow through at your end. Won't you please do so as I would very much like to clear up this matter and take it out of "pending"? Many thanks for your cooperation.

Sincerely yours,

EOH:gs

February 23, 1962

Mr. Charles Dellogue
59 Avenue de Saxe
Paris 7, France

Dear Mr. Dellogue:

I often think of you and wonder what happened to your impressive project.

It also occurred to me that we sent you a tremendous number of photographs valued at more than $100.00, and if you have no intention of using these would you be good enough to return them at your earliest convenience, as neither the artists nor the gallery like to take this kind of loss. I am sure it was merely oversight on your part, and I am therefore reminding you about them.

And if you plan to be in New York in the near future do come in to say hello. My best regards.

Sincerely yours,

EGN:gs
CC: c/o M. Gerard Lortie
2931 Fendall
Montreal, Canada (26)

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

February 22, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Edith:

I am pleased to enclose check of $3,800.00 in payment of invoice #9674 to Mr. Richard Evans.

Mr. Evans and I enjoyed the opportunity of visiting with you and I know that he is personally quite pleased with his acquisitions.

When you receive the photographs of these, I would appreciate your sending them along to Mr. Evans directly.

With kindest regards, I am

Sincerely,

Jack

JS:KB
Enc.

February 24, 1962

Mr. Frank Seiberling, Head
Department of Art
State University of Iowa
Iowa City, Iowa

Dear Frank:

You are a genius in selecting the dates you have for your exhibition as so many very exciting additional paintings will be available for your selection. You mentioned Weber. His one-man show held as a memorial for him at the American Academy of Arts & Letters has just closed and is restricted to only one additional viewing for obvious reasons. Collectors are getting terribly bored with lending works of art for long periods and we are now very discreet in asking them, and on this occasion limited the show to two stops, New York and Boston. The Boston University stint will end considerably before your pickup date so that I can suggest some real lulus which will be available for you, mostly paintings that have never been shown before. As the appraiser for the estate I went through the entire collection at the Weber home and convinced the widow that ten or more pictures which Max had withheld all these years be included in the show. I can snag them from her for you without much ado, and as soon as I can get additional prints will send you the photographs for consideration and for your personal selection.

I own a very handsome Maurer (in my own collection) and would be very glad to lend it to you, but would suggest, or if you prefer I can do this directly, that additional examples from Bertha Schaefer whose gallery is located at 32 East 57th Street, New York, be obtained.

Furthermore because I decided against circulating my show of American Abstractions 1903-1923 you may have your choice from that group as well, and the complete listing will be mailed to you very shortly as soon as I ascertain what loans are available for us. This too will end considerably before your collection date. In any event you can have lots of fun going through the batch of photographs which may be returned at your convenience. We will bill you only for those that you want to use in your catalogue or for publicity purposes.

Please don't consider me coy or facetious when I say that I was truly overwhelmed and just plain delighted, gratified, etc. with your last

(more)

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 21, 1962

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

You may be amused to hear that the WASHINGTON POST called me at home Saturday night saying they had heard a rumor that the entire Halpert Collection had arrived at the Gallery! I naturally said it was all news to me and nothing appeared in the papers, thank god!

Mr. Hamilton has asked me to draw up a schedule of the financial commitments we would be undertaking in connection with the maintenance of The Wing. One of the items we will have to list will be our costs in sending up to you objects for your personal use and pleasure. Therefore, it would be helpful to me in making an estimate of this item, if you could let me know your ideas on this. How many shipments do you anticipate would be made per year? How many objects would be involved in each shipment? I realize that you probably haven't given this much thought, but it would give me something, however tentative, to go on.

Another item would be the matter of photography as we ought, as quickly as possible, to have a complete negative file of everything in the collection. Our photographer charges us $6.00 a negative and print. Therefore, it would be, of course, a savings if we could obtain the negatives from the photographers you have used provided they would be willing to make a contribution of the negatives.

I think I have mentioned this before, but I would be very much interested now especially in obtaining the names of any qualified young men or women who might be suitable candidates for the curatorial position. Do you have any names to suggest at this time? I was quite favorably impressed with young Mr. Hoopes although I gathered the distinct impression that he is title conscious and, having been Director, is not particularly keen on a position which carries only the title of Curator.

I am looking forward very much to seeing you on the second.

Sincerely yours,

Bill

Director

HWW:cgs

PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

February 26, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

In the absence of Mr. McIlhenny who is South I am answering your kind letter of February 23. The tools or worm gears are very handsome but I am afraid not exactly suitable for our exhibition. We do appreciate your offering them, however. I am returning the photographs herewith.

As for the Sheeler valuations, I have discussed the matter with our Registrar and the figure of $20,000. on the lot will be suitable temporarily. However the insurance companies concerned eventually would like individual valuations, and we will submit them when we hear from you.

Thank you again for all your cooperation.

Very sincerely yours,

Louis C. Madeira

LOUIS C. MADEIRA
Associate Curator
of Decorative Arts

job
c.c. Registrar
encs. 3

Boston University

CHARLES RIVER CAMPUS • 855 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

February 19, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Edith:

All goes well with the Weber show; we have a near 100% O.K. on the loan extensions. The dates are March 10 through March 31. (The opening is Friday evening, March 9th, at 8:30, and we hope you will come.) The entire Weber mishpocha will be here, and the Lowenthals say they will be present.

We will have a nice catalog. Boston Truck is picking up the work at the Academy on Tuesday the 20th and Friday the 23rd. I preferred not to put all our eggs in one basket.

Enclosed you will find a listing of all the works lent by the Downtown Gallery and by you. We will insure from the time the work leaves the Academy until it is returned to you. I called Felicia again today for your Weber photographs - it's like pulling teeth.

You will be receiving the announcement and invitation. If there is anyone who you think should be invited in addition to the collectors, please let me know. (Would you wish some invitations?)

In the meantime, best from all here - and thanks again for your help.

Sincerely,

David Aronson

David Aronson

February 28, 1962

MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS
DEPARTMENT OF PRINTS

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

Thank you for your good offices of yesterday. It is always a pleasure to pay you a visit.

I am deadly serious about The Purple Pup. Ever since you showed me the photograph some six or eight years ago it has never been out of my mind. I have, perhaps totally undeservingly, had a proprietary interest in that particular Demuth, and have mentioned it in several letters in the past. Be this as it may, I am fully sensitive to the push-me-pull-you demands which are made upon you from every direction. But if in this case you could possibly arrange to make The Purple Pup available to the Boston Museum you will certainly go down in our "Golden Book." Bart Hayes after all is a Trustee of the Boston Museum and would surely see the light of your decision.

With my most purple obligation.

Sincerely,

Peter A. Wick

Peter A. Wick
Assistant Curator

PAL

February 23, 1962

Mr. William Gaines
Loans Registrar
Virginia Museum of Fine Arts
Boulevard & Grove Avenue
Richmond 21, Virginia

Dear Mr. Gaines:

I have just made arrangements with the Schnus Traffic Agency to pick up the Stuart Davis painting STUDY FOR THE PARIS BIT at the owner's home. The Whitney Museum inadvertently returned the painting to the owner instead of to the gallery.

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

ig

UNIVERSITY OF ALABAMA, COLLEGE OF ARTS AND SCIENCES *Department of Art*, UNIVERSITY, ALABAMA

February 14, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I consulted several members of our staff who have been here longer than I, and they tell me that a group of paintings auctioned by the State Department some years ago was purchased by Auburn University, and that a Kuniyoshi was among them and is now in the permanent collection of that school.

I suggest that you write to:

Professor Hugh Williams
Department of Art
Auburn University
Auburn, Alabama

Cordially yours,

Theodore E. Klitzke

Theodore E. Klitzke
Head
Department of Art

TEK:etr

LCinn

February 26, 1962

Mr. C. G. Taylor
Albert R. Lee and Co.
90 John Street
New York 38, New York

Dear Mr. Taylor:

In November we reported to Macomber and Co. that some paintings we had borrowed from the Downtown Gallery had suffered frame damage. I gather that you have had some correspondence with Mrs. Halpert about this and am rather surprised to learn now from Mrs. Halpert that nothing further seems to have been done.

We would very much like to see this settled as soon as possible in the interests of our continued good relations with Mrs. Halpert and indeed with all the dealers and even private collectors from whom we have occasion to borrow from time to time

Sincerely yours

Carolyn R. Shine
Registrar

c c Mrs. Halpert

Rough Proof of your advertisement in

ISSUE OF

ARTS

TO PRESS

1861 Broadway, New York 23, N. Y. • CO. 5-4100

FOR IMMEDIATE APPROVAL

Below is a proof of your advertisement, set according to your copy and instructions, in conformance with our typographic regulations. We shall, without cost to you, correct any errors in wording made by us. However, we shall have to bill you at cost (charged by our printer) for any other alterations you make in this advertisement, in accordance with standard magazine publishing custom. Approval must be received by noon of press date indicated above.

Silence Means Approval

The Downtown Gallery
32 East 51 St., New York
ROBERT **OSBORN**
CLOWNS & NON-CLOWNS

February 17, 1962

Mr. F. D. Mortimer, President
William M. Mortimer Company, Inc.
111 John Street
New York 38, New York

Dear Mr. Mortimer:

I was glad to hear from you finally after the long delay since your previous visit.

As we are not equipped to have so many objects in the gallery we have them scattered on two different floors and were obliged to send several to the warehouse where they had been kept prior to their shipment to Dallas.

I would very much like to make an appointment for Monday afternoon or any time on Tuesday between eleven and five, and not later than Wednesday between eleven and one, as I must clear the balance of the space and must get this matter attended to after so much loss of business we have suffered. Therefore would you be good enough to telephone me upon receipt of this letter and let me know your plans!

Sincerely yours,

EJH:gs
cc: Mr. Warren Leslie
Neiman-Marcus

February 15, 1962

Mr. Peter J. Rosenthal
1075 Park Avenue
New York 28, New York

Dear Mr. Rosenthal:

In response to your request, the painting by Abraham Rattner entitled BOY WITH FISH AND NETS, 1951, oil, 39x52", was exhibited in May, 1958, at the National Institute of Arts and Letters, New York.

Sincerely yours,

John Marin, Jr.

JM:gs

February 17, 1962

Mrs. Lawrence K. Miller
Shaker Community, Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

I have delayed replying in the hope of making some arrangements for getting to Newtown long before this, but between several trips I took and the weather conditions I was unable to venture to Connecticut. However there is sufficient time since your exhibition will not be held until late spring. I will certainly get there probably during the month of April and will let you know in advance when the worm gears, etc. may be picked up.

I wonder whether you can help me out in connection with a problem I can't seem to solve. The Philadelphia Museum of Art is organizing, as you probably know, a large exhibition of Shaker material and selected from the Sheeler collection a good many pieces of furniture all of which are to be picked up at their home at Dows Lane, Irvington, N. Y. this coming Wednesday, the 21st. Although I own a number of Shaker pieces myself they were purchased so long ago that I have no idea what the current valuation may be, and therefore cannot supply the Museum with the insurance valuations it requires. Can you suggest someone who can venture an opinion? For your information I am enclosing a list of objects all of which are of extraordinary quality. Even a guess and of course at a high figure would be a help at the moment. Mr. MacIlhenny promised to have all the objects photographed when they arrive in Philadelphia and will send me two sets of prints which will of course be most helpful in ascertaining the correct figures.

I believe I advised you that Mr. Sheeler is incapacitated and that I am taking care of all his problems of this character. Your help will be greatly appreciated. Thank you.

Sincerely yours,

EGHigs enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

W.S.Budworth & Son, Inc.
424 W. 52 St.
New York, N.Y.

THIS SIDE OF CARD IS FOR ADDRESS

U.S. POSTAGE 3¢ LIBERTY

Downtown Gallery
32 E. 51 St.
New York, N.Y.

Mrs. Edith Halpert

February 24, 1962

Mr. Stefano De Luca
Istituto Grafico Tiberino
Via Gaeta, 14
Rome, Italy

Dear Mr. De Luca:

In response to your letter of February 19th, you have our permission to reproduce in your catalogue two paintings by Ben Shahn entitled THIRD ALLEGORY, and PARABLE.

Will you kindly credit the owners and The Downtown Gallery, and also send us a copy of the finished catalogue? Thank you.

Sincerely yours,

Gratia Snider
Secretary

PAINTINGS BY MAX WEBER BEING LOANED FOR EXHIBITION AT BOSTON UNIVERSITY

BY THE DOWNTOWN GALLERY

Title	Medium and Date	Insurance Valuation
TWO FIGURES	ink drawing with watercolor 1907	750.00
FIGURE WITH BIRD	oil 1958	6000.00

PAINTING BY MAX WEBER BEING LOANED FOR EXHIBITION AT BOSTON UNIVERSITY

BY EDITH GREGOR HALPERT

ABSTRACT	oil 1919	1500.00

Payable by your cheque to the Loyal Buddies Social Club. Thank you so much on behalf of same Club. My regards to my old friends "Gallery Staff" and for you and the Baums family all that is dear. May God continue in His Blessing toward you.

As I close to be
your boy
respectfully Elliot

numero

REDAZIONE E GALLERIA:
Via degli Artisti, 6 nero - Telef. 573.815
FIRENZE

MANAGER: FIAMMA VIGO

the 28 th February 1962

Dear Sire,

I am the Manager of the Numero Gallery, which from 1949 has been searching to diffuse the Abstract Art of every country; with this aim I have dedicated my life putting into it all I possesed money, jewellery, home, reducing myself to a very modest life indeed. In Italy and abroad everybody knows what I have done for Art; it has been an immense personal sacrifice, and everything by myself. I have introduced the best young artists of every country, when they were not yet known, many amaricans: Baskin, Yunkers, Lawrence Calcagno, Grippi, Gould ecc, and many, many others. After thirteen y years of courage and efforts I have arrived to have 4 Galleries: Florence, Rome, Milan and Prato. Now I find myself up against an almoust insuperable barrier, when within a few months I could have reached the meta.

The Italian Ministery and the Art Associations although they recognize my merits, they cant do nothing for me. I am obliged to appeal help from the American Foundations hoping that in an urgently way they could give me financial help, that is so vitale needed to carry on the work in the field of Art. I am thinking about and prepare to divide the propriety of the Galleries in exchange of this very needful financial help. But I ask to let me the organisation of the exhibitions. I beg to do everything urgently because

2. Commencing six (6) months after the completion of each said film, I shall render to you in connection therewith a semi-annual accounting of all moneys received by me from the exploitation of the film and shall send to you at the same time any moneys which you may be entitled to pursuant to the terms of this agreement.

3. It is understood and agreed that although it is my intention to make said films, I shall be under no obligation to do so and that my obligation to you is entirely confined to the payments hereinabove referred to in paragraph 1 of this agreement.

4. I agree to keep accurate books of account in connection with each such film and you shall have the right at your own expense to examine said books of account during regular business hours upon reasonable notice to me.

5. In the event of any dispute between us as to the application or interpretation of this agreement, we agree that the matter shall be submitted to arbitration to an arbitrator designated by the American Arbitration Association in accordance with its rules and regulations then prevailing. The decision of the arbitrator shall be final and binding and may be enforced in any court of competent jurisdiction.

February 26, 1962

Mrs. L. S. Van Dyke
531 East Eastwood
Marshall, Missouri

Dear Mrs. Van Dyke:

Thank you for your letter.

While we would certainly like to be of help to you in your search, I regret that we have no paintings by Alfred Montgomery. Nor do we have any by any other artist of the type you specify.

I might suggest that you contact the Art Information Center at 853 Lexington Avenue, New York, N. Y. They maintain a file of New York artists and galleries and might possibly be of assistance to you.

Sincerely yours,

Gretia Snider
Secretary

1) Watercolor - "On the Beach" - 14½in x 22½in.

2) Watercolor - "Harlequin" - 11½in x 9in.

I am enclosing a self-addressed stamped envelope because I would like this information as soon as possible.

Thank you so much for taking the trouble to do this for me.

Sincerely yours,

Patricia Bekins Schlit.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

February 22, 1962

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Regarding the Cat's Cradle, we recently returned one copy of it to you together with some other prints. The other copy was sold and we are to be billed for it. In accordance with your wish, I will have the rest of the items on consignment packed next week and shipped back to you. I hope to get to New York again sometime in March at which time I trust I will be able to pick out some replacements.

Best regards.

Sincerely yours,

Felix Landau

FL:mb

Cable / GALLAND

February 27, 1962

Mr. O. E. Nelson
1616 York Avenue
New York, New York

Dear Mr. Nelson:

Mrs. Max Weber has a large number of paintings which require photographing and I suggested that you might be interested in handling this job. She lives in Great Neck and it would be necessary of course to move the paraphernalia there for a day.

To simplify matters might I suggest that you telephone Mrs. Weber directly (her number is HUnter 7-2957) to make an appointment in the very near future as many of these prints are needed in relation to the appraisal.

I mentioned to her that you would be willing to work in the basement where she has some space since the bulk of the collection is filed there and she has no one to assist her in moving these paintings.

Thank you for your cooperation.

Sincerely yours,

EOH:gs

Leo S. Guthman

February 23, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

It has been a long time since I have seen you, and this is completely my loss.

I have again just returned from a trip to Europe and each time, Edith, it is more concerned with business and less with pleasure.

Edith, the enclosed letter and card was received yesterday, and if you want to do anything about it, please do so, but of course, let me know what you do. If you decide not to do anything, please return the card and I will pick something from a local source.

I was quite surprised to get the announcement regarding Pete. I have an idea that you had a great deal to do with it. However, you do not have to comment.

Have been very busy trying to get my desk in shape again, and now I can see over the top of it.

I don't know when my plans are to come to New York again, but I do hope they are soon.

Everything good.

Fondly,
Leo

2629 South Dearborn Street
Chicago 16, Illinois
Enc:

February 20, 1962

Mr. Byron M. Bradley
Kilbride-Bradley Art Gallery
68 South 10th Street
Minneapolis 3, Minnesota

Dear Mr. Bradley:

O'Keeffe has never made any prints, but before 1918 occasionally painted in watercolor. We have in our possession a few of the latter, measuring 12x9" and priced at $1250. All the early drawings have been sold, but we have several new ones in charcoal (no color). These of course would be of no interest to you.

Our sales commission in all such instances is 10%, but the client pays the shipping charges.

Sincerely yours,

EOH:go

February 24, 1962

Mr. John D. Scheuer, Jr., Director
Public Relations and Programming
Radio and Television Division
Triangle Publications, Inc.
46th and Market Streets
Philadelphia 39, Pennsylvania

Dear Mr. Scheuer:

When I returned from a trip I found your letter and regret that there has been so long a delay.

Indeed I would be very happy to cooperate with you in what I consider a most interesting idea of joining science and the arts, the two ascending media in our time.

If you would like to visit the gallery I think it would be advantageous as you would be in a better position than I to make the specific choice of artists and of the particular paintings for the occasion. May I suggest that you write or phone me to make an appointment so that we may discuss this matter further and make the necessary arrangements.

While there will be no fee charged for the use of the paintings, of course your organization will be called upon to undertake whatever expenses are involved in connection with the transportation and insurance of the works of art selected. I look forward to hearing from you shortly.

Sincerely yours,

EGH:gs

AFA

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

19 February 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We have so enjoyed seeing the "Night Scene" by Erastus Field. However, its condition is so perilous that I think it would cost far too much to restore it.

It is a fascinating piece that seems to fit in somewhere with the "Plagues of Egypt" series. I am returning it to you by prepaid shipment but I want to thank you for your kindness in sending it to us for consideration.

Hope to see you soon.

Sincerely yours,

Mary

Mary C. Black, Director
(Mrs. Richard Black)

Please write letter out when you go to Downtown Gallery

ROBERT MALCOLM SPEED

February 23, 1962

Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Miss Halpert:

Do you have Ben Shahn's serigraph of the music stands and chairs? We are anxious to secure two copies of this work.

What is the approximate price of this work?

Thank you.

Respectfully
Robert M. Speed
4925 Franklin
Apt. 42-A
Des Moines 10, Iowa

GUMP'S

Agents in:
AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

February 28, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

A hectic first day back in the Gallery, and I might add not completely adjusted to the thought of inventory.

Thank you for your kindness and time while I was in New York, you know how much I appreciated both.

Your invoice for the weathervanes has arrived with a note that you are awaiting shipping instructions. Ship them Railway Express as soon as possible as I plan to schedule a window. While I was in Phoenix I sold one of the Scroll With Hand weathervanes, so if you can, ship and bill us for one more.

There has been no invoice as yet for the prints I bought and the consigned Shahn drawings. John Marin made a list of these. We shall look forward to having them in stock as I see Carolyn has sold nearly all of the Shahn prints that were left while I was away.

All of us are looking forward to the American Folk Art Show in July, I think I am already installing it. Let me know what the plans for shipping will be and how far in advance of July 1st, we should expect the show. I like to have a least a week to work with the display department on any special installations.

SINCE 1861

250 POST STREET • SAN FRANCISCO 8 • CALIFORNIA • U.S.A. • YUKON 2-1616 • CABLE ADDRESS • PALETTE

life painting – old ones –
with Corn as one of on the
subject?

Thank you – very much.

Sincerely,
Mrs. L. S. Van Dyke

February 26, 1962

Mr. William L. Moise
1139 Whitfield Avenue
Sarasota, Florida

Dear Bill:

I do wish it could be possible for me to have you receive your Marin for the February 24th opening. But our framer became ill. I tried two or three others - no luck; they all say ten days to two weeks. Our framer is now back on the job and your picture will be finished next week and shipped immediately thereafter.

You will hear from me in a few days as to the shipping date. Can you arrange to insure the painting as of that date?

Best to you both.

Sincerely yours,

John Marin, Jr.

JMigm

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA
TELEPHONE TRINITY 6-0371—P. O. BOX 7272—STATION C

February 15, 1962

Mrs. Samuel Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our Director of Museums, Reginald Poland, suggested that I might write to you concerning the possibility of our requesting Jack Levine to serve as a juror for the 1962 SOUTHEASTERN ANNUAL Exhibition.

Dr. Poland said that he would very much like to know your opinion (in confidence, of course) of this artist -- not as an artist but as a possible juror. The SOUTHEASTERN ANNUAL is a regional competition, representing the nine southern states from Virginia down to Florida -- over to Mississippi. Each year we have either two or three men serve on the jury of awards.

We were wondering if you felt Mr. Levine would work well with other artists and be able and willing to judge all kinds of art, etc. The SOUTHEASTERN is the oldest regional in the south. 1962 will be our 17th Annual. It is highly regarded and usually we have tried to secure for our jury a museum director, an artist, and an art critic. This past year Thomas C. Colt, Jr., Henry Koerner, and Harris King Prior made up the panel.

Any confidential opinion you might care to give Dr. Poland and me will be appreciated. The show is sponsored by the Junior League of Atlanta and Davison's, Inc. (department store). I enclose the prospectus for the 15th SOUTHEASTERN for your information.

Sincerely,

Mary Claire Powell

Mary Claire Powell
Secretary

Enc.

February 17, 1962

Mr. Waldo Rasmussen, Associate Director
International Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Rasmussen:

Thank you for returning the George L.K. Morris painting which was included in the EMBASSIES group.

Incidentally, if any of the other paintings were unassigned would you be good enough to return them to me as I promised to make a loan to someone in Washington, and in any event will require a good many of the paintings for shipment to the Corcoran Gallery late spring. Actually I would prefer having the pictures on hand with the possibility of lending them to you when you do have a specific assignment. May I hear from you?

Sincerely yours,

EOHigs

charles z.

offin

advertising

Feb. 16, 1962

30 east 60th street . . . . . new york city . . . . . plaza 3-6381

Rough Proof of your advertisement

to be inserted in:	size	issue
N. Y. Times		
Herald-Tribune		
Arts Digest	1"	March
Art News	1"	March
Pictures on Exhibit		

Read text carefully for accuracy! Please telephone corrections at once, otherwise ad will appear as shown.

MUNSON-WILLIAMS-PROCTOR INSTITUTE
MUSEUM OF ART
310 GENESEE STREET, UTICA 4, NEW YORK

We should appreciate your filling in this blank for our catalogue and loan records: one copy to be returned, one copy to be retained for your files.

LOAN EXHIBITION: ARMORY SHOW - 50TH ANNIVERSARY EXHIBITION
February 17 - April 28, 1963

LENDER.....The Downtown Gallery.....

Address.....32 East 51st Street, New York 22, N.Y.....

Acknowledgment or Credit Line.....Courtesy The Downtown Gallery.....

ARTIST'S NAME. Stuart Davis.....

EXACT TITLE OF WORK.....BABE LA TOUR...Cat. No. 816.....

Medium....watercolor.....

Date of work.....1913.....Does date appear on work?.....Yes

Signature as it appears.....Stuart Davis 1913.....Location of signature.....Upper Left Corner

Size of picture (without frame or mat): Height.....15".....Width.....11".....

Size of sculpture (height without pedestal, or length).....

Do you prefer to maintain your own insurance?.....No.....

If you wish us to insure, please state value.....$1500.00.....

Selling price if work is for sale.....$1500.00.....

If photographs are available, please send us..one.....Please order photograph from
(permission to reproduce above is granted unless objection is noted)
Mrs. Oliver Baker, 25 Washington Square North, New York 11 Negative #Baker 24 - 561
.....

Shipping instructions..We will arrange with Budworth to collect and ship the work.....
by January 15, 1963.....
.....
.....

Signed (lender's name).....The Downtown Gallery

Date.....4/14/62.....

SHAKER FURNITURE in the home of CHARLES SHEELER

Kitchen piece

Large table from Sabbath Day Lake, Maine

Slant top secretary desk

Swivel chair

Square table with beaded edge

Footstool

Dining table (approx. 12 feet long)

Bench (")

Bench (")

Drop-leaf table from Maine

Cupboard

Cupboard

Wall bracket

Tall cupboard

Tall chest of drawers

ROMA VIA ARCH MEDE 139

1) I need the sizes (without frame) and medium (tempera? gouache? on wood? on paper? on composition board?) of the painting "The Lowell Committee" (by Ben Shahn) of 1932, Collection Patricia Healey.

2) Please title of catalogue and dates of the retrospective exhibition of Shahn in 47 at the Major Gallery in London

3) Did Shahn exhibit at the Downtown Gallery in 50? If so, please, title of catalogue and exact dates of the exhibition.

4) Please exact title of the catalogue of the exhibition "Twelve Americans" held in many European cities in '53, and if possible the dates and places of the exhibition, and name of the Institute which organized it and published the catalogue.

5) The same for the traveling exhibition "Contemporary Portraits" to which Shahn participated with the portrait of Hemingway (and with other portraits?) in 59.

6) which exhibitions of works of Ben Shahn in the years 60 and 61? (title of catalogues, place of exhibitions, exact dates)

7) which books did Shahn illustrate from 59 on? (author, title, publisher, town where published, year).

8) ~~xxxxxxxx~~ are the "Vintage books" magazines? if they are books or booklets, which of them have been illustrated by Ben Shahn? (author, title, publisher, town where published, year).

Thank you.

Giulia Bentivoglio

Mrs. Frederick Richard Selch • 165 East 66th Street, New York 21, N. Y. • YUkon 8-9251

2-17-62
Sat.

Mrs Edith Halpern
Grantham Gallery
32 East 51st Street
New York City

Dear Mrs. Halpern,

I telephoned your gallery about evaluating two watercolors by Ben Shahn. These were given to my father, Dr Harry Bakwin, by the artist and he subsequently gave them to me. They will be exhibited at Wildenstein's Gallery at the Wellesley College Exhibition starting Feb 27. Therefore, I would like to have some idea of their value for insurance purposes. They were painted in the 1920s.

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

NEWSLETTER TO MEMBERS

No. 1

February 25, 1963

The Association hopes that a Newsletter in this form can be prepared and circulated to members four to six times a year. The pressure of starting the regular activities of the Association has been such that preparation of this first letter has been delayed too long. However, every effort will be made in the future to keep the membership better informed of the Association's current activities.

MEMBERSHIP

Since the last meeting of the members in October, 1962, we have one new member in New York, the Rose Fried Gallery at 40 East 68th Street. We are also happy to welcome five new "out of town" members: three in Chicago -- Feingarten Galleries, Inc. at 226 East Ontario, Allen Frumkin Gallery at 545 North Michigan Avenue and Main Street Galleries at 642-646 North Michigan Avenue, -- and two in Boston, R. M. Light & Co., Inc. at 421 Beacon Street, and Boris Mirski Gallery at 166 Newbury Street. Some additional invitations have been issued by the Board but responses have not yet been received. It is hoped that the membership will continue to be strengthened both in geographical distribution and in variety of dealers but always with the Association's requirement of reputation and responsibility.

APPRAISAL ACTIVITIES

The Association, in the first full year of its operation which is now coming to an end, has had what we all feel to be an unusually successful and encouraging record in one of its main activities -- the appraisal of works of art contributed by Collectors to Museums or other philanthropic institutions.

To date, during this first year, the Association has appraised 81 individual works, plus three large groups of drawings and water colors,

Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

We are in the process of approaching collectors in this country who might be interested in presenting either now or later a part or parts of their collections to the Fort Worth Art Center. This move has been prompted by gifts of such people as Mrs. Adele Levy and Mrs. Mary Lasker to the Dallas Museum for Contemporary Art. I feel that other collectors might also be interested in spreading their collections throughout the country rather than have them remain in one place in the East or on the West Coast. I would appreciate, therefore, a list of major collectors who have purchased items from your various one-man shows.

Sincerely yours,

Raymond

Raymond T. Entenmann
Director

22 February, 1962
RTE:ndm

1309 Montgomery Fort Worth 7, Texas

FORT WORTH ART CENTER

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

February 21, 1962

Dear Mrs. Halpert,

Thank you so much for your letter concerning the worm gears. It is very good of you to let us borrow them for our affair in June and we will gladly pick them up any time in April when it is convenient for you.

I will try to help you regarding the evaluation of the Shaker pieces from Mr. Sheeler's collection but as you know, I am a rank amateur. When we had the Andrews collection appraised for insurance purposes here at the Village, even under the very liberal Fine Arts policy, it was though best to appraise them as extremely fine antiques rather than pieces of Shaker furniture for the very reason that some prices at the Darrow auction were outrageous and from then on everybody has had inflated ideas as to the asking price for a piece of Shaker furniture. I think it might help you to know what I have paid within the last year for some pieces which might be identical to some in Mr. Sheeler's collection.

Tall Cupboard from Watervliet, early 6 feet tall	$225.00
Wall bracket, 4 feet long, a sort of book shelf from Watervliet	50.00
Hanging two-shelf cupboard	80.00

A friend of mine, Mrs. Hart, purchased a drop-leaf table with drawer recently from an antique dealer and paid $175.00. I bought two benches with beautiful little narrow backs, seven feet long each, at $85 dollars each. A square footstool, approximately 12 inches square, cost $40.00. A man near Albany has a diningroom table approximately 12 ft. long which he thinks is worth $10,000 but he is willing to accept $1,000 but does not really want to sell. We think it is worth $1,000. If the slant top secretary desk, seating one person, is anything like the trustees' desks, I would say it is probably worth $1,000 but on the other hand they are unique and it would be whatever you could get for it. I don't know what the kitchen piece would be but I should think the large table from Sabbathday Lake, Maine, would be $750 to $1,000 if it were in fine condition. We paid $250 at the auction for a tall chest of drawere which was in good condition. There was only one other bidder on this. I recently paid $220 for a long table, very nice, but without beaded edge which might correspond somewhat to the square table you mentioned.

If, for purposes of insuring in transit, you feel these figures are too low, you might want to double them because of the

February 17, 1962

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

Many thanks for your letter.

The show is shaping up superbly and I look forward to the receipt of TOP CLOWN which according to your letter is being shipped early this week.

Our terminal date is March 17th, but there is some possibility that the show will be extended an additional week, in which event I will advise you promptly.

Best regards.

Sincerely yours,

RDH:go

February 20, 1962

Mr. William J. Poplack
511 Lake Park Avenue
Birmingham, Michigan

Dear Bill:

As we were about to bill you for the Ben Shahn painting you selected I noticed in John's handwriting that you intended to delay payment until July.

As you must realize, the price on this painting is way below the current market value and will be more so in the future. Under the circumstances I am sure that Shahn will not want to wait five months for payment. The sum is small, but the principle big. I hope you can understand the situation as while we are glad to work on an installment plan this calls for 25% immediate payment and on amounts under $1,000 the balance payable in equal monthly sums over a period of six months.

We have been obliged to enforce these regulations because there have been some instances of long delays and our new accountant has instructed us to follow a specific routine, particularly in view of the fact that we charge no interest on outstanding accounts. You see we are finally becoming businesslike. The present market has made it necessary as we need considerable balances to make acquisitions now that our inventory is becoming so limited.

And so do let me know your wishes in the matter. It was nice seeing you, and I enjoyed meeting your associate.

Sincerely yours,

EHHigs

February 27, 1962

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Henri:

I am arranging an exhibition entitled American Abstractions 1903-1923, limiting the artists to those who are or have been with The Downtown Gallery - basically because of space limitations. The artists are Davis, Demuth, Dove, Hartley, Marin, O'Keeffe, Sheeler, Spencer, Stella, Weber, and Zorach.

Fortunately we have a good deal of material available right here plus loans from the Modern Museum, Whitney, Lane Collection, etc. What I need from Philadelphia - and desperately so - are several paintings by Sheeler whose work as you know has always been limited in number. The four in Philadelphia are:

BARN ABSTRACTION 1918 conte crayon & tempera
(Arensberg Coll.)
PERTAINING TO YACHTS AND YACHTING 1922 oil

FLOWER FORMS 1919 oil
(Horter Coll.)
CHURCH STREET EL 1922 oil
(Horter Coll.)

Needless to say I shall be most grateful as there are only three other Sheelers of the period which have been located. The dates of the show are March 19th to April 7th. I certainly hope that I will get a favorable reply. We will of course arrange for transportation and insurance. We prefer to handle the latter by paying the pro rata premium on your policy rather than adding it to our own coverage which is limited.

May I hear from you? Best regards.

Sincerely yours,

EOH:gs enclosure

February 23, 1962

Mrs. Laurence V. Donovan
Administrative Assistant
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mrs. Donovan:

You have been so cooperative in connection with the settlement for the Rattner damage that I am now addressing myself to you in the hope that a more important matter pending can be attended to as efficiently and expeditiously. I am referring to the Stuart Davis. As I wrote to Edward Dwight, the insurance adjuster called at the gallery with his "expert" just about a month ago, but I know from past experience that the insurance companies try to prolong the situation in the hope that the client will get bored or whatever. In any event I know that all these companies need considerable prodding, and in this case I am prodded almost daily by Stuart Davis who is really terribly upset about the fact that his painting was entirely ruined. I look forward to hearing from you shortly.

Again, many thanks for your very kind cooperation.

Sincerely yours,

EGH:gs

group established. Qualified persons in New York or in cities sufficiently near New York to make the trip practicable would seem to be the best reservoir for this purpose, but I should greatly appreciate any suggestions you may have in this respect. In any event, we shall do our utmost to work out arrangements which will be as unburdensome as possible to you.

Mr. Coombs and I want you to know that we are deeply appreciative of the time and effort you have given to this project. We sincerely hope that it can be brought to realization soon in a way that you consider appropriate.

I await further word from you.

Sincerely and gratefully,

Max Isenbergh

Max Isenbergh
Deputy Assistant Secretary
for
Educational and Cultural Affairs

February 23, 1962

Mr. Jordan Cohen
1001 West 86th Street
Kansas City, Missouri

Dear Mr. Cohen:

Please forgive my persistence, but because seven weeks have passed by since we shipped the three Rattner paintings for your consideration and I have had no word of acknowledgment, I am becoming a little disturbed about the matter. Won't you therefore please send me word by return mail as to your decision about these paintings? A return envelope is enclosed for your convenience.

Thank you for your prompt attention.

Sincerely yours,

EOH:gs
enclosure

February 23, 1963

Mr. Allan D. Emil
660 Madison Avenue
New York 21, N. Y.

Dear Allan:

Frankly I don't recall the previous invitation with all the panel members mentioned but I am delighted to be invited.

I must say you are a very brave man to ask me after the experience at the Art Collectors Club where, according to our friend Roy, I disgraced myself so utterly. I hope the subject chosen by the panel will evoke a charming rapport and that I will not irritate anybody particularly in a place called the Harmonie Club. And so - I will be seeing you.

Sincerely,

EGH:lk
P.S.: Who, may I ask, are Dr. Saffron and Mr. Sachs? Will they supply the incidental music?

20, Aoba-cho
Shibuya-ku, Tokyo
15, February 1962

Miss Edith Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York

Dear Miss Halpert:

Thank you for your prompt reply in your letter dated 7 February.

On the basis of your letter, I discussed the matter with Mr. Oshita, President of Bijutsu Shuppan-sha, the Fine Arts Publishing Company, Limited. We are happy to hear of your interest in acquiring a stock of Kuniyoshi's book.

At present there are 650 copies in stock to be released. Mr. Oshita is willing to relinquish the entire lot at $2.75 (almost 80% discount) f.o.b. Yokohama per copy (its U.S. price is listed at $12.50). If you were to take a smaller group (with a minimum unit of 100 copies) the price per copy would be $4.50 or 64% discount. As for shipping, Mr. Oshita's company will take care of packing and delivery to a ship at a local port.

We hope the foregoing proposal is satisfactory to you. However, it is not final, and we are open to your suggestions for further discussion.

I am expecting your early reply.

Yours very truly,

David Kung

DK/mb

P.S. Mr. Oshita is sending you under separate cover a portfolio on Japanese Fine Arts, which he hopes you will enjoy.

77 Cleveland Lane
Princeton, N.J.
February 16, 1962

Dear Cath -

You will have long since forgotten me and the little town of Vernon down Cape but for longer than I care count factfully (my mother always said that no lady ever has a 29th birthday so I don't know whether she was 82, 83 or was 85 when she died a few years ago.) the ten books I borrowed once from you, port-alcoholically, on my return from France have weighed heavily upon my "Conscience" - Every time I have seen your name in print I have thought of it and was a sign "Downtown" has made me think, "Oh Gott! that the dollar bill!" -

Well, at long last, here it is -

I still feel that during the past week or so Mr. Phillips could have been approached to change the appointment particularly if he understood that it was a work day in the gallery and that is was essential for all of us to be on tap. No one ever takes off Saturday for obvious reasons. If you wish I shall be very glad to call Mr. Phillips to explain the situation. Frankly I feel that it is important for me to be seen not only at the dinner but also at the Marin show opening night, but it would be an inhuman act on my part to undertake the physical stress of travel in the face of the Saturday attendance with no help. Unless I hear to the contrary from you I shall telephone Williams to apologize for my absence. I am sure that when you consider this matter quietly you will agree that I have no alternative.

As ever,

EDHigs

February 27, 1962

Mr. Guido P. Brink
c/o Hotel Riverside Studios
342 West 71st Street
New York 23, New York

Dear Mr. Brink:

Thank you for your letter.

Some years ago we decided to limit ourselves to the work of the artists on our permanent roster, whose names are printed below.

Consequently we feel that one of the other three hundred or more galleries in New York would be in a much better position to discuss your work with you.

Sincerely yours,

Gratia Snider
Secretary

February 17, 1962

Dr. Samuel M. Paplanus
Pathology Department
The Johns Hopkins Hospital
Baltimore 5, Maryland

Dear Dr. Paplanus:

Thank you for your check in payment of Ben Shahn's painting NEW YORK CIRCA 1959. Since it is not a pen drawing, but is executed with a brush the artist calls it a painting rather than a drawing.

Since I have never had occasion to send a statement of authenticity about a picture I don't know how to go about it. However the mere fact that the gallery has been in existence for thirty-six years and that Shahn became associated with it in 1929 and isstill with us should be sufficient evidence that the painting is of unquestionable provenance. If you have any other ideas I will be very glad to follow such suggestions.

I hope you enjoy living with this very important example of Shahn's work, and that we will have the pleasure of seeing you at the gallery on your next visit to New York.

Sincerely yours,

EGH:gs

February 21, 1962

Dear Miss Snider,

Alfred Duca's iron sculpure, ADAM, has been returned to us from the Art Institute of Chicago. Soory we didn't notify you of this sooner.

BORIS MIRSKI GALLERY

February 24, 1962

Mr. David Aronson, Chairman
Division of Art, Boston University
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear David:

Somewhere I know I have the approximate date of the Weber exhibition opening, but with all the papers I juggle daily I thought it would be easier and faster to obtain the information from you by return mail. Thus I am enclosing a self-addressed postcard on which I wish you would note the date and time of this important occasion.

Also I am very curious to know whether you succeeded in obtaining all the pictures which were at the Academy, and I want to add that I am ready to do anything to be of service to you if and when necessary.

Of course I hope I will be invited to the opening, but because of a number of other commitments I want to make sure to clear the deck for the Weber show. Mrs. Weber seemed very pleased with B.U. as the choice and will I know cooperate with you and your associates.

And so cheerio.

Sincerely yours,

EGH:ga
enclosure

February 24, 1962

Mr. James Schramm
N. S. Schramm Company
Burlington, Iowa

Dear Jim:

You and Dorothy would have to pick the 13th of the month to stop off at the gallery, when I was doing my duty as a juror in Baltimore (and it shouldn't happen to a dog).

I so regret missing you and hope that you plan to be in New York soon again. It is always such a joy to see you all.

My very best.

Sincerely yours,

BDH:gs

Andrew Dickson White Museum of Art · Cornell University

27 East Avenue, Ithaca, New York

Edith Gregor Halpert, Director
Downtown Gallery
32 East 51 Street
New York 22, N.Y.

February 25, 1961

Dear Mrs. Halpert,

Alan R. Solomon, our former Director, is contemplating giving a gift to the White Art Museum. It is an original drawing by Ben Shahn, a slide reproduction of which is enclosed.

Would you be kind enough to give us an approximate appraised value of this work, since this is required by University authorities for insurance purposes?

We would greatly appreciate your cooperation in this matter.

Thankyyou very much.

Sincerely yours,

Inez Garson

Inez Garson
Assistant Director

Ken Bogino at 40

February 19, 1962

Mrs. Hugh R. Downie
Secretary, Museum Board
The Royal Ontario Museum
100 Queen's Park
Toronto 5, Canada

Dear Mrs. Downie:

Thank you for returning the Shahn posters.

Since all consigned shipments are collect we are enclosing a bill for freight charges in the amount of $6.00. This covers the duty charged to us by Railway Express.

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

ig
enc;

February 27, 1962

Mr. William H. Lane
Standard Pyroxloid Corporation
Leominster, Massachusetts

Dear Bill:

I finally made up the list for the show American Abstractions 1903-1923, and of course have to lean on you heavily. These are:

Davis	APPLES AND JUG
Davis	ITLESEZ
Demuth	WHITE ARCHITECTURE
Dove	STOVEPIPE
Dove	INDIAN SPRING
Hartley	ABSTRACTION
Sheeler	LANDSCAPE 1915

The dates of the exhibition are March 19th to April 7th, and because the critics must see the paintings long before the opening it would be necessary to send these on very shortly at your convenience. I suppose Boston Truck would be the most satisfactory method of transportation. We will of course pay all the expenses involved, but would like to have you retain the paintings on your policy and bill us as do the museums on a pro rata basis. Won't you please let me know whether you can also supply several prints of the Hartley which we did not have photographed when we sold it to you? I will check on the others later and will call if necessary to bother you again.

(more) over →

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Bennett Wall
Apartment Three
9216 Stewart & Gray Rd
Downey, California

DOWNEY, CALIF.
FEB 21
4:30PM
1962

PAY
P

AIR MAIL-POSTAL CARD

Book Department
Museum of Modern Art
New York City
New York

pub sales

Pl write not print

through a number of the Association's members with respect to important pending cases involving numerous and valuable gifts by taxpayers.

Fortunately, the Association has had an opportunity to indicate to the government that not all claims of taxpayers are invalid. In a case most recently submitted for the Association's help, your President, acting on behalf of the Association, was able to confirm to the government the authenticity of the painting under consideration and the substantial validity of the valuation claimed by the donating taxpayer. It was useful and important for the Association to have this opportunity of letting the government know both that the Association can support as well as criticize taxpayers and that the claims of taxpayers can be honest and valid as well as the contrary.

OTHER TAX MATTERS

The attention of members is called to a letter written by Ralph F. Colin, the Association's Administrative Vice President and Counsel, in reply to an editorial entitled "Gorilla War on the Tax Fronts" which appeared in a recent number of International Art Market. Mr. Colin's letter to the Editor appears on page 538 of Volume II No. 10 of International Art Market dated January, 1963.

SUMMER EXHIBITION

Negotiations are presently being conducted on behalf of the Association with the Parke-Bernet Galleries in New York looking toward what could be one of the Association's most useful and exciting activities -- a perennial summer exhibition at the Galleries which in effect would be a review of the members' exhibitions during the past season. Each member of the Association would be entitled to exhibit -- for sale -- four to six works depending on their size. The exhibition would run from about June 15 to Ausut 1 in each year and we feel would constitute an interesting and valuable addition to the cultural life of New York City and to the attractions for visitors. A special feature would be the opportunity for New York collectors to see at least samples of the exhibitions held during the season by the Association's out of town members. If the plans are consummated, the exhibition would be open to the public but there would be a gala pre-opening for a charge of perhaps $10 a person for the benefit of a charity to be selected. Members will be kept fully informed of this project if and as there are developments.

STREET STANCHIONS

Your Association has begun negotiations with the Art Commission of the City of New York in an effort to get City approval to the erection of stanchions in central areas of the City to promote and advertise current art exhibitions. The need for such stanchions is perhaps more pressing at the present time when there is a newspaper strike, but their existence would add both promotion value and, it seems to us, gaiety to the City scene at all times. Certainly this is the effect in Paris. We assume that if the City were to authorize stanchions for art gallery announcements, similar requests would be made by the theatrical and musical interests for kiosks to advertise their productions. And why not?

"constructive dividend", Commissioner Swartz indicated was one of law and therefore might be ruled upon in advance of your gift.

Mr. Swartz suggested therefore that if you wish to have a ruling on the question of "constructive dividend", you should have your representative prepare a letter outlining the facts and addressed to the attention of Mr. Swartz, prior to your making the gift.

While Mr. Hamilton, of course, can handle the whole matter, as your attorney, the Treasury Department officials were very definite that the ruling would only be made at the request of your representatives, not the representative of Corcoran Art Gallery, your prospective donee. Therefore, you will have to ask Mr. Hamilton to act as your representative in your relationship with the Internal Revenue Service, although I suppose Corcoran would be willing to assume the expense of Mr. Hamilton's services if you insist, in view of Corcoran's interest in this prospective gift.

I am sending you an original and a carbon copy of this letter so that you can make a copy available to Mr. Hamilton for his consideration, and so that the benefit of our lengthy conference in Washington with the Treasury Department officials on February 13, 1962, will not have been lost.

Best regards.

Sincerely yours,

Millard L. Midonick

MILLARD L. MIDONICK

MLM:lrm
Enclosures

BETHESDA LUTHERAN HOSPITAL
559 CAPITOL BOULEVARD
ST. PAUL 1, MINN.

February 24, 1962

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, N. Y.

Dear Sirs:

The wash drawing "Psalm 133 in Black", 1960 by Ben Shahn arrived several days ago. It is now apparent that this particular work does not appeal to me as strongly as I had hoped. I am therefore returning the drawing by Railway Express. Being very anxious to have something by Shahn, I will stop at the Downtown on my next trip to New York in the hope of finding something else more to my liking. You will recall that I paid down $100.00 on the drawing.

While in your gallery I saw a small framed colored lithograph by Stuart Davis in your little first floor gallery. It was priced at $25.00. If it is still available please send it on and deduct the cost from my refund.

I continue to enjoy immensely the Marin watercolor purchased from you in 1957. It is one of the finest pictures I have.

Sincerely yours,
Richard L. Hillstrom
Rev. Richard L. Hillstrom

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

RIVERSIDE 9-3770-1

February 20, 1962

Dear Member of The Jewish Museum:

The enclosed statement, a duplicate of the bill you received in December, is a reminder that you have overlooked the payment of your membership subscription which was due January 1, 1962.

As you know, the new wing of the Jewish Museum is now under construction and will open in the fall with an exciting art exhibit of international importance. We believe that you will want to participate in the expanded and enriched program made possible with this new addition.

May we have your renewal in the enclosed envelope?

Cordially yours,

Luba Wender

(Mrs. Louis) Luba Wender

LW/ab

February 17, 1962

Mr. Felix Landau
Landau Gallery
702 North La Cienega Boulevard
Los Angeles 46, California

Dear Felix:

As you will gather from the following, I have been going through our consignment folder. I also have a copy of a letter suggesting that you return the bulk of the material you have and substitute some other examples so that you may have a "fresh stock" and vice versa. I still need the two copies of CATS CRADLE which were consigned to you on July 10th. We were paid for two previously, but they were on other lists.

Best regards.

Sincerely yours,

EOHigs

February 15, 1962

LOAN AGREEMENT:

THE DALLAS MUSEUM FOR CONTEMPORARY ARTS - 3415 Cedar Springs Road - Dallas 19, Te

Requests the loan of the following items for the exhibition:
"TO BE CONTINUED...." FEBRUARY 20 - APRIL 1, 1962

From (Lender): Mrs. Edith Halpert
DOWNTOWN GALLERY
[redacted] EAST 51 STREET
New York 22, N. Y.

Form of acknowledgement for catalogue and label, if different from above:

We should greatly appreciate your filling in this form for our catalogue and loan records, retaining the duplicate for your files.

ARTIST (with dates) Stuart Davis

TITLE OF WORK: "STANDARD BRAND"

DATE EXECUTED: 1961 MEDIUM: Oil

SIZE: Height 46 x Width 60" Weight (if sculpture) _____

INSURANCE EVALUATION 16,000 SELLING PRICE, if for sale 18000

The Museum needs a declaration of insurance evaluation, even though lender may prefer to also insure. If the object is for sale, the Museum cannot insure for more than 75% of the selling price. If the object is not for sale, the Museum insures fully.

We request that you ship the above via:

To arrive at the Museum no later than:

Return shipment to:

Please send photograph, if available, for reproduction purposes, and bill us.

Date: _____ Signed _____
(Lender's signature)

February 20, 1962

Mrs. Frederick Richard Selch
165 East 66th Street
New York 21, New York

Dear Mrs. Selch:

While I should be glad to help you in this matter it is most difficult as it is customary to refer to photographs when giving a valuation. The watercolors you have are probably very early examples of which we do not have any record in our photograph files. The title of the first suggests that it was done probably in Truro in the twenties before Shahn started on his "social realism", a direction he continued thereafter and the one which is considered of value.

Thus all I can do is make a guess and put down the figures which I think would be appropriate under the circumstances.

ON THE BEACH	watercolor	14½x22½"	$ 500.00
HARLEQUIN	watercolor	11½x9"	250.00

If at some future time you wish to send me photographs I will be glad to be more specific.

Sincerely yours,

EGH:gs

ANDRÉ EMMERICH GALLERY

SEVENTEEN EAST SIXTY-FOURTH STREET · NEW YORK 21 · LEHIGH 5-5055

February 28, 1962

Dear Edith,

I am enclosing herewith a small color print of the Marsden Hartley picture which I told you about yesterday.

With best regards,

Cordially,

Andre Emmerich

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Enclosure

Thank you for the color print but I have found because of limitations of space we could not add to the list we had. I am most grateful just the same.

Cordially

February 23, 1962

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

Sitting quietly at my ediphone I thought I'd write to find out what if anything has happened in connection with the Zorach sculpture entitled PUMA which was under consideration.

If you have nothing better to do won't you drop me a line as I am very curious.

I was very pleased about the Zajac as your acquisition of his sculpture adds another major museum to his rapidly growing record of representations in public institutions.

Best regards.

Sincerely yours,

EGH:gs

Albright-Knox Art Gallery
Buffalo 22, New York
Members' Gallery

February 23, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This is to confirm the group of works that Mrs. Clarkson selected at your gallery:

Rattner	Elohim	Lithograph	$120.
Stuart Davis	Ivy League	Silkscreen	$35.
John Marin	Lobster Fisherman	Litho	$45.
Ben Shahn	Lute and Molecules		$175.

A car will be in New York February 28 and March 1 to pick up the works. I hope these dates will be agreeable to you.

Many thanks for sending us such exciting works.

Sincerely yours,

Susan Flamm

Mrs. Eugene S. Flamm

WILLIAM M. MORTIMER
Company, Inc.
Licensed
INSURANCE ADJUSTERS
SURVEYORS

DIgby 9-2900

111 JOHN STREET
NEW YORK 38, N. Y.

February 14, 1962

Our Ref. No. 80595

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Attention: Edith Gregor Halpert,
Director

Dear Sirs:

Re: Assured: Neiman-Marcus Company
Maritime Insurance Co.
Policy No. 501-5122
Date of Loss: October-November 1961

Since our previous meeting and discussions with you concerning the articles which you found damaged upon return from Neiman-Marcus Company, we have been endeavoring to obtain the services of a qualified consultant to assist both you and our principals in determining the exact measure of damage involved here. We have now located a man who comes to us highly recommended and we should therefore like to arrange a meeting so that he can make his own inspection and assist us in bringing the matter to a conclusion, as quickly as possible.

We would suggest that the meeting be arranged for as early in the morning as possible since there are so many articles that it may take the better part of a day for the inspection to be completed.

If you will advise us what day would be most convenient we will make necessary arrangements.

Very truly yours,

WILLIAM M. MORTIMER COMPANY, INC.,

BY: F. B. Mortimer per F.L.J.
President

Frank B. Mortimer/at

many instances it will be necessary to work with the photographs as we are not equipped to bring from the warehouse to our small quarters the entire group under consideration.

Also as the list includes quite a few paintings offered to the Corcoran Gallery as part of my overall collection, there is the consideration of time involved. It is possible that the Corcoran might desire to have an exhibition of the entire collection long before installation in order to encourage further gifts from other galleries and private collectors, some of whom have already made this gesture.

After studying the above would you be good enough to let me know your wishes in the matter?

I remember with pleasure our meeting at Warren's home last year.

Sincerely yours,

MHiego

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

PFA138 KB164

1962 FEB 26 PM 2 47

K LLK033 DL PD KANSAS CITY MO 26 1227P CST
DOWN TOWN GALLERY
32 EAST 51 ST NYK
THREE RATTNER PAINTINGS SENT TO YOU ON THIS DATE BY RAILWAY
EXPRESS INSURED FOR FULL VALUATION BY ME I WILL BE IN NEW YORK
NEXT MONTH AND WILL DISCUSS WITH YOU THE POSSIBLE PURCHASE
OF ONE OF THE THREE PAINTINGS THANK YOU VERY MUCH FOR YOUR
INDULGENCE IN THIS MATTER
JORDON COHEN.

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

PFA139 KB163

1962 FEB 26 PM 2 47

K LLK032 DL PD KANSAS CITY MO 26 1227P CST
DOWN TOWN GALLERY
32 EAST 51 ST NYK
THREE RATTNER PAINTINGS SENT TO YOU ON THIS DATE BY RAILWAY
EXPRESS INSURED FOR FULL VALUATION BY ME I WILL BE IN NEW YORK
NEXT MONTH AND WILL DISCUSS WITHIYOU THE POSSIBLE PURCHASE
OF ONE OF THE THREE RATTNER PAINTINGS SENT TO YOU ON THIS DATE
BY RAILWAY EXPRESS INSURED
BUST THIS.

February 17, 1962

Judge Millard L. Midoniok
60 East 42nd Street
New York, New York

Dear Will:

A client just handed me the enclosed which I thought would be of great interest. Mr. Freeman received it this morning. While it follows the pattern of French & Co. in the tax breakdown, the paintings listed are certainly questionable and it might be worth a little checking into by the Bureau of Internal Revenue.

As I am maintaining a complete file of such material would you be good enough to return this together with the two very early contracts or whatever that I gave you some months ago? I believe they were drawn up by the original-early dealers association. All this material goes into my archives which will eventually end up in Detroit.

I was talking with someone from the Corcoran and it seems to be the opinion that the corporation tax situation should be handled entirely by Hamilton when he returns from a short vacation. However it was a wonderful opportunity for me to get a crack at the problem at the meeting.

Best regards.

Sincerely yours,

EDH:gs
enclosures

AUBURN UNIVERSITY

AUBURN ALABAMA

SCHOOL OF ARCHITECTURE AND THE ARTS

DEPARTMENT OF ART

TELEPHONE TUXEDO 7-6511

February 27, 1962

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

In reply to your letter of February 24 pertaining to the theft of the Kuniyoshi painting I am enclosing the clipping from the Montgomery Advertiser which shows a photograph of the painting and also more information about the theft.

The painting was purchased in 1948 from the State Department. As you mentioned, it was the target of the Hearst Press and Mr. Truman did have some famous comments to make about the painting.

We at Auburn University purchased 36 paintings at this time and are especially proud to have the Kuniyoshi along with paintings by the following artists: Marin, O'Keefe, Shahn, and Dove.

As stated in the article the painting was returned unharmed without the frame. As of yet we have not been able to secure the original frame.

If I can be of any further help, please do not hesitate to call on me.

Sincerely,

Hugh O. Williams

Hugh O. Williams
Assoc. Professor

HOW:jh
Enc.

6. This agreement shall be construed in accordance with the laws of the State of New York.

Your signature in the lower left-hand corner, where indicated, will signify your acceptance of the terms hereof.

Very truly yours,

Cliff Evans

Cliff Evans

ACCEPTED AND AGREED TO:

Edith Halpert

Edith Halpert

and we have had to cancel out. If he follows my advice and gets in touch with Marcel Duchamp, I think he has a good chance of swinging the loan of "The Nude" and prying loose some of the Arensberg Collection in Philadelphia.

In fear and trembling could I ask you whether there would be the foggiest chance of our presenting here your 1903-1923 American Abstraction Show? I realize that any lenders to you would probably be reluctant to let the works go on to us, but from what I saw at your gallery, there still seems a very fine show within your own control. Obviously, it would not have the comprehensiveness which you have in mind, but I think it would still be a magnificent effort. I would rather have you keep me dangling for months than be turned down on the spur of the moment. Think it over. No crating, naturally, as we could pick up and return by hand.

Every warm wish.

Sincerely,

Dick

Richard Hirsch
Director

RH:do'm

Enclosure

February 24, 1962

Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pennsylvania

Dear Dick: (say I?)

In your letter of January 29th you mentioned that you would send me a request for some background material on two of the Michener paintings. This has not arrived and I am most curious as to which of the paintings were poor little orphans without a legitimate pedigree. Whenever your request arrives I will certainly make sure that the information is sent on to you promptly. Incidentally, did Michener turn over to you the large collection of books and catalogues with which I presented him so that he would have a complete file of the material we had available referring to the painters whose work he selected here? I doubt whether I can duplicate this material since a good many of the publications are out of print.

I noted with great interest that Mr. Michener is running for office in Pennsylvania. What with Jackie Kennedy, Nelson Rockefeller, and now Jim Michener combining culture with politics we are really becoming a highly cultured society, and at last the artists are recognized in their dual capacity. Hurrah for the red white and blue!

A character by the name of Mrs. F. H. Detweiler brought in a number of Sheeler paintings which were horribly restored, repainted, and varnished to a texture that even the avant-avant garde would envy. I had all of these photographed and am sending a set to Charles Sheeler as I am sure he will enjoy seeing them. Included was a delightful thumbnail sketch of the owner's mother - Mrs. Boyle (mother of Kay, one of my early heroines), and Charles Sheeler (back view). I wonder whether this is the same group of paintings that you referred to in your conversation and subsequently in the same letter. It is tragic that she had the pictures so messed up because although they are very minor examples they would serve as excellent documentary material in their original state or repaired by a professional conservator. Nevertheless we now have this excellent record for our archives.

It was indeed a rare pleasure to meet you and to talk with you. As

(more) over →

February 24, 1962

Mr. David Kung
20, Aoba-cho
Shibuya-ku
Tokyo, Japan

Dear Mr. Kung:

Thank you for your letter.

I discussed the matter with Mrs. Kuniyoshi who too would like to have us undertake the purchase of some copies of the Kuniyoshi book published by the Bijutsu Shuppan-sha Fine Arts Publishing Co., Ltd.

Again, as I mentioned in my previous letter, we are not equipped to arrange for distribution but I am willing to undertake the purchase of one hundred copies at $4.50 per copy. I trust that the shipping charges will not add very much to the cost per book and will leave it to Mr. Oshita's company to send them on in the least expensive manner after the packing and delivery to a ship at a local port is taken care of by his company.

I appreciate your cooperation in this matter. Many thanks.

Sincerely yours,

EGH:gs
P.S. I presume that it will be satisfactory to send a check in American dollars for the sum involved upon receipt of the books.

February 19, 1962

Mr. Hayward Cutting
57 Lakeview Avenue
Cambridge, Massachusetts

Dear Mr. Cutting:

Just to follow up on shipment of the Stuart Davis painting, would you kindly fill in the enclosed card and drop it in the mail to us? This will clear up our records as to whether or not the painting was received by you.

Thank you very much.

Sincerely yours,

Gratia Snider
Secretary

encl.

February 24, 1962

Mr. Douglas MacAgy, Director
Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Douglas:

Much to my embarrassment I just discovered that although the Davis painting was sent to you the printed loan agreement had not been mailed. This is now enclosed, but since we sent you our consignment invoice quite some time ago you have all the information you require. There is only one slight variation on the theme which has to do with the insurance valuation. I hope you can make an exception in this case and follow our customary routine of insuring the painting for 90% rather than 75% of the selling price. How do you think we poor little dealers could survive if we did not have at least a 15% protection?

I visited Stuart's studio a week ago and we are both crossing our fingers in the hope that a one-man show of his work can be held in May. This fits into the schedule perfectly and as I note that your exhibition ends on April 1st this will give us sufficient time for the press preview for the most important picture in his one-man show.

When you have nothing better to do won't you drop me a note to explain your very intriguing title for the exhibition "To Be Continued...." I probably won't sleep nights until I hear from you. Meanwhile, my very best regards.

Sincerely yours,

EOHtgs
enclosure

THE AMERICAN FEDERATION OF ARTS

41 East 65th Street, New York 21 · YU 8-7700

February 22, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

In Mr. Prior's absence, I am replying to your letter of February 10th concerning your contributions to our auction.

The anonymous American primitive painting on wood panel entitled, "Woman in Party Dress," 24 3/4 x 20 3/4, was sold for $1,300. As I understand, this was an outright gift from you. X

The other painting, "Woman of Natick," has not as yet been sold, but we would like to retain it here in the hope that it may still be sold. We understand that this is to be a partial gift.

If this is not agreeable with you, please let us know, and once again let me thank you on behalf of the Building Fund Committee for your generosity.

Sincerely yours,

Roy Meyer
Assistant Director

RM/rhc

February 20, 1962

Mrs. Adelyn D. Breeskin, Director
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Breeskin:

At last I am enclosing my check for the $10.00 which made it possible for me to have a meal on the train and pay my taxi fare. Many thanks.

I am about to send you my trip expenses as you requested, but want to know what you actually cover. Since I traveled by pullman I'm not sure whether the more extravagant method I used is acceptable. Won't you please let me know exactly what the scale is and what the expenses include so that I can send the report to you shortly?

It was so nice seeing you - and the collection. Many thanks for your courtesies.

Sincerely yours,

EJH:gm
enclosure

EFFECT OF NEWSPAPER STRIKE

Some weeks ago a suggestion was made that during the strike the Association invite the New York Times and the New York Herald Tribune to submit to the Association on a weekly basis its reviews of art exhibitions. The idea was that the Association would then print or mimeograph those reviews in a circular and mail out the circular weekly to a mailing list to be created from the combined lists of a number of galleries. This would provide at least some notice to the group of people most interested as to the opening of the more important exhibitions. The circular could also list the exhibitions -- current and coming -- in the Galleries of all of the Association's members.

The undertaking of such a program would involve considerable planning, effort and expense and, accordingly, its start has been postponed from week to week in the hope that the strike would be settled and the circular thus made unnecessary. In view of the strike's continuance the project is again being considered. The Herald Tribune has laid off its entire staff but the New York Times has its staff on half time and half pay. Accordingly, the Times has agreed with Mr. Colin to supply the Association with the review of its art critics if the program is instituted. The matter is presently under active consideration.

GEORGE BLUDS

Reference is made to a memorandum circulated to the members under date of October 26, 1962 with respect to this Collector. Since the issuance of that memorandum, the Association has become aware of additional suits against Mr. Bluds for the purchase price of works of art acquired by him and not paid for. Members are again warned to have no dealings with Mr. Bluds other than on a cash basis -- and by "cash" we mean cash or certified check. Promissory notes are not honored and ordinary checks have a habit of "bouncing."

APPEALS FROM OUT OF TOWN MUSEUMS

A number of dealers have reported to the Association that pressure has been applied on them, amounting almost to polite blackmail, by museums not in their own communities which ask for contributions of works of art to fund drives, etc. The strong implication in many of those appeals is that the museum will cease to make purchases from dealers who do not cooperate by making contributions. Your Association's Board of Directors at its last meeting condemned such practices and recorded its opinion that requests made under such circumstances should be disregarded by the dealers.

CHRYSLER

We are informed that the District Collector of Internal Revenue in Boston, Massachusetts still has under investigation the question of whether the Chrysler Museum at Provincetown is entitled to have its tax exempt status continued. The results of such investigation are not made public by the Treasury Department but it is hoped that some information on the subject may be reported at a later date.

February 27, 1962

NOTICE OF WORK PURCHASED

OWNER (artist or agent) The Downtown Gallery
32 East 51st Street
New York 22, New York

EXHIBITION FROM WHICH PURCHASED: Rental Gallery

PURCHASER: Allon T. Schoener
3330 Morrison
Cincinnati 20, Ohio

TITLE OF WORK: "The Poet"

ARTIST: Ben Shahn (silkscreen print)

PRICE: $85.00

RENTAL: $4.00 - paid to CAC

$81.00 - check attached

Note: The artist or agent to which this notice is addressed should ~~bill the purchaser for the sale of this work and should~~ pay the handling fee, ~~if any, to the Gallery~~ to The Contemporary Arts Center....Balance due CAC: $4.50

PALM BEACH ART INSTITUTE, INC.
NORTON GALLERY AND SCHOOL
OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

February 21, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The purchase of the Shahn has been approved. Would you please ship it to us and we will forward the necessary papers to the bank for payment.

Sincerely,

Willis F. Woods
Director

WFW/gs